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ABSTRACT

Selected for the library collection for their significance in a film genre or in a director's or performer's career, about 300 scripts representing 247 film and television titles are annotated in this 3-section catalog. Alphabetically-arranged entries for feature film scripts include (1) a description of manuscript form, cover or scripts content leaf, script format, and special features; (2) comments providing details about script revision pages and annotations; and (3) identification of basic credits for the associated released film. Entries for unproduced scripts provide a description, a lengthy plot summary, comments about why the project never materialized, and, for literary adaptations or remakes, how the unproduced script differs from the original. Television scripts are described in the same manner as feature films, comments providing the network, airing date, and minimal story information. Directors represented include John Ford, Ernst Lubitsch, Elia Kazan, Billy Wilder, John Huston, George Cukor, Alfred Hitchcock, Robert Altman, and Preston Sturges, Francis Ford Coppola, Nunnally Johnson, Dudley Nichols, Ben Hecht, Sam Raphaelson, and Phillip Dunne. Scripts are listed for films dating from 1925 through 1980, including Citizen Kane, Chinatown, Fellini's Casanova, Harvey, The Philadelphia Story, and Patton. (LMM)

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AN ANNOTATED CATALOG OF UNPUBLISHED FILM AND TELEVISION SCRIPTS

AT THE UNIVERSITY OF ILLINOIS LIBRARY AT URBANA-CHAMPAIGN

BY NANCY ALLEN AND ROBERT L. CARRINGER

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INTRODUCTION

The collection of film and television scripts in the University of Illinois Library numbers about 300 items. More than three-fourths of these are scripts for English-language feature films. The oldest items in the collection are a series of continuities for the 1925 classic *Greed*, directed by Erich von Stroheim; the most recent are two early drafts of the script for the recent remake of *The Jazz Singer*, released in December 1980. The two most sizable components of the collection are scripts for American films of the 1940s and the 1970s.

In terms of numbers alone, the collection is not very large. On the other hand, practically every item has been individually selected either for its importance as a script or for its significance in a film genre or in a director's or performer's career. Script collections are usually not selective in this way; most represent the entire output of a single studio or production company, or else of individual artisans or artists, and hence contain a large proportion of merely workaday material. Consequently, the University of Illinois collection contains a greater number of scripts for important films than are contained by some collections which are much greater in size.

Included in the collection are sixteen scripts representing thirteen films directed by John Ford, including two of his rare silent features; twelve scripts representing ten films directed by Ernst Lubitsch; and ten scripts representing eight films directed by John Huston. There are scripts for eight films directed by Elia Kazan, and six each for films by George Cukor, Alfred Hitchcock, and Billy Wilder. There are five scripts for films directed by Robert Altman, plus one script for an Altman production directed by someone else. There are five scripts for films written and directed by Preston Sturges, plus one script written by him for another director, and an unproduced and previously unknown comedy script by Sturges from the middle 1930s. There are four scripts for films written and directed by Francis Ford Coppola, plus one script written by him for another director and three of his unproduced screenplays. There are fourteen scripts written or co-written by Ben Hecht (including two rare unproduced items) and ten by Samson Raphaelson. Numerous other classic Hollywood writers such as Nunnally Johnson, Dudley Nichols, and Phillip Dunne are represented. In a number of cases, there is more than one draft of the script, and in several cases there are for the same title both a final screenplay and a continuity script taken from the completed film. Also included in the collection are about a dozen miscellaneous scripts for television productions, and script drafts for sixteen feature films that were never made.

In preparing a catalog to this collection, we have tried to provide sufficient descriptive information about each individual script so that researchers, librarians, and bibliographers in distant locations can tell at a glance whether

and in what way an item is of interest to them. The catalog is arranged in three sections: scripts of feature films, scripts of unproduced features, and television scripts.

The scripts of feature films are arranged alphabetically by the release title in the country of origin. The entries in this section have three parts—description, comment, and identification. The descriptions provide information about the form of the manuscript (whether typescript, mimeograph, photoreproduction, and so on), its cover or script contents leaf, and the format of the script itself. They also itemize such special features as individually dated revision leaves, inserted materials such as retake pages or photographs, and handwritten notations. The comment section (included where appropriate or where the authors have special information) gives analytic information about the script, such as the number, color, and dates of the revision pages; the nature of the annotations and, if determinable, their authorship (as with Darryl Zanuck's copy of *My Darling Clementine* or actor Barry Brown's copy of *Daisy Miller*); and how identification was made if that information is not on the script itself (as with Ben Hecht's script *Legend of Timbuctoo* for the film released as *Legend of the Lost*). The identification section gives basic credits for the released film with which the script is associated—year of release; producer, director, and writer(s) of record; and production and/or distribution entities. To establish this information, we first consulted a standard reference work—*The American Film Institute Catalogs* for the 1920s and 1960s, *The Film Daily Yearbooks* for the 1930s, 1940s, and 1950s, and *Screen World* for the 1970s. Then we cross checked the information found in these sources against a second source such as the *Motion Picture Production Encyclopedias*, *Who Wrote the Movie?*, or a director or performer monograph. When discrepancies turned up, we did additional research (sometimes very extensively) in an effort to resolve them. In the few cases where we were unable to do so, we have so indicated in the entry.

Almost all of the scripts are identified on their front covers or title pages. However, since script terminology varied somewhat from decade to decade and studio to studio, a brief descriptive overview is appropriate. Scripts and script materials fall into two categories. In the first are materials related to the making of a film. These range from an early story synopsis of the literary source to a treatment (an extended story outline) to the script itself. At the production stage the script is called a *shooting script*. It usually goes through various drafts—first rough draft, first mimeographed script, final, revised final, second revised final, and so on. The shooting script is often undergoing constant revision even during production, and daily changes are issued successively on different colored paper (blue, yellow, pink, green) for quick identification on the set.

In the second category are script materials prepared from a completed film, or postproduction scripts. The most common of these are *dialogue and cutting continuities*, which are carefully detailed transcriptions of the film's soundtrack and descriptions of the images, usually in parallel columns, with

shot, footage, and frame counts running along the left-hand margin. The continuities were used for copyright registration (in place of depositing the unwieldy 35mm prints themselves), and they provided reference guides to the distribution exchanges when cuts had to be made or footage replaced. Sometimes continuities were made with just the dialogue, and other times with just the scene descriptions. Postproduction scripts were also made for other special purposes, such as for the preparation of subtitles on foreign-release prints. Examples of all of these kinds of script materials are found in the university's collection.

The unproduced scripts are arranged alphabetically by the titles given on the cover or contents leaves. The entries are in two parts: a description section (format as above), and a section of plot summary and comment. Lengthy plot summaries are provided because there is no other known source of information for these materials. Comment is provided (when we have the information) about why the project never materialized (as with the Hecht/MacArthur *Trilby* script or Carl Sandburg's *American Cavalcade*) and, in the case of literary adaptations or remakes, how the unproduced script differs from the original (as with *King Kong* and *Huckleberry Finn*).

Television scripts are listed alphabetically by script title. But in the case of series, the series title is listed first with the episode title following. The entries are as for feature films. In the comment section the network and date of airing are provided, along with minimal story information.

The form of the entries is, we think, of special significance. Since the adoption of *Anglo-American Cataloguing Rules*, 2nd edition (Chicago: ALA, 1978) there has been considerable discussion about the suitability of these general rules for the special problems presented by script and other types of script-related material. These problems stem from the need to relate scripts and films bibliographically. Films often have various release dates, several titles, unclear authorship, and several "publishers." Therefore, scripts also present cataloging problems. In this catalog we have shown how the *Anglo-American Cataloguing Rules*, 2nd edition (*AACR2*) model can be used successfully to describe scripts.

The impact of the idea of standard application of standard rules for machine-based cataloging of film scripts is enormous. All libraries participating in the large bibliographic databases can enter their descriptions of script materials into these online databases, using machine-acceptable cataloging based on *AACR2*. The result will be a national union catalog of script holdings composed of readily available cataloging information provided by holding libraries and archives. Those in search of a copy of any particular script will be able to get a list of libraries having a copy of that script. In fact, this is already possible to some extent. However, at present, successful database searches for scripts are limited by inconsistent interpretation of cataloging rules. This catalog offers a model which, if followed, represents a solution to the problem of standard interpretation of standard rules, making possible national access to collections of script materials.

Finally, a few words about the index will make the entries in the catalog more accessible. All names in the first paragraph of the description (up to the date of the script) are indexed. Names in the last portion of the entry (after the size of the script) and names in the comments section are usually not indexed since they are not names of people involved in the authorship of the script or film. All alternate script titles noted on the scripts are indexed, but alternate film titles are not indexed because they are readily available in other sources. Whenever authors of sources for screenplays or titles of source novels, plays, or short stories are mentioned on the script, they are shown in the entries and are indexed.

SCRIPTS OF FEATURE FILMS

1. ALL THE PRESIDENT'S MEN

1a. All the president's men / by Carl Bernstein and Bob Woodward ; screenplay by William Goldman. — First draft screenplay. — 1974 Aug 13.

154 leaves ; 28 cm.

Photocopy. — Occasional penned notations; dialogue and action; numbered shots.

COMMENT: Various underlinings and parentheses around dialogue are found throughout the script. There is a one-page prefatory note by the writer emphasizing the need for an extremely fast pace, particularly in the delivery of the dialogue.

1b. All the president's men / screenplay by William Goldman ; based on the book by Carl Bernstein and Bob Woodward ; [production] Wildwood Enterprises, Inc. — 1975 May 10.

159 leaves ; 29 cm.

Photocopy — "John Calley" on title page and elsewhere; occasional markings and notations; dialogue and action; numbered shots. — Revisions through Sep 22, 1975.

COMMENT: The 159 leaves include 123 pages of script revisions dated from 5/15/75 through 9/22/75.

1c. All the president's men / screenplay by William Goldman ; based on the book by Carl Bernstein and Bob Woodward ; Wildwood Enterprises, Inc. — 1975 Jul 11.

161 leaves ; 29 cm.

Photocopy. — Occasional notations; copy marked "J. Robards."; dialogue and action; numbered shots. — Revisions dated through Jul 28, 1975.

COMMENT: Although "J. Robards" is handwritten on the cover of this copy, all the lines of the character Ken Clawson (an uncredited voiceover) are circled. There are revisions from 6/5/75 to 8/15/75 and handwritten cuts and inserts.

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1d. All the president's men / based on the book by Carl Bernstein and Bob Woodward ; Wildwood Enterprises, Inc. — 1975 Oct 17.
[ca. 160] leaves ; 29 cm.
Photocopy. — Dialogue and action; extensive handwritten and typed commentary on same and opposing pages; numbered shots and editing instructions. — Includes revisions to 10/3/75.

COMMENT: This copy contains revisions from 5/15/75 through 10/3/75. It also contains printing, editing, and sound notes and may have been the script supervisor's copy.

1976
Producer: Walter Coblenz
Director: Alan J. Pakula
Screenwriter: William Goldman
Wildwood Enterprises Production / Warner Bros.

2. AMERICAN GUERILLA IN THE PHILLIPINES

American guerilla in the Phillipines / screenplay by Lamar Trotti. — Revised final. — 1945 Aug 16.
133 leaves ; 29 cm.
Mimeo. — Dialogue and action; numbered shots; extensive markings and annotations in pencil throughout. — Includes 2 copies of 21-leaf conference on revised final script of Aug 16, 1945, with Messrs. Zanuck, Trotti, Fritz Lang, Andre Hakim, dated Jan 31, 1950.

COMMENT: This was Darryl Zanuck's copy.

1950
Producer: Lamar Trotti
Director: Fritz Lang
Screenwriter: Lamar Trotti
20th Century-Fox

3. ANGEL

Angel / screenplay by Samson Raphaelson ; from the play by Melchior Lengyel ; director-producer, Ernst Lubitsch. — 1937 Jan 30.
[174] leaves numbered variously by sequence ; 36 cm.
Mimeo. — Two-column format with camera and action on left, dialogue on right; numbered shots and sequences. — Includes character list with partial cast.

COMMENT: This is Raphaelson's personal bound copy, with his name in gilt on the spine.

1937
Producer: Ernst Lubitsch
Director: Ernst Lubitsch
Screenwriter: Samson Raphaelson
Paramount

4. ANGELS WITH DIRTY FACES

Angels with dirty faces / screenplay by John Wexley and Warren Duff ; based on an original by Rowland Brown. — Revised final. — 1938 Jun 22.

160 leaves ; 29 cm.

Mimeo. — "Mr. Wallis." [= Hal B., Executive Producer] — Dialogue and action; numbered shots; additions to 7/27/38. — Includes quotation on slum children; incomplete cast list.

COMMENT: This copy contains 19 blue revision pages from 6/24/38 to 7/27/38. On the cover the title "High Fence" is penciled in above the printed title. A prefatory note reads: ". . . that after all, the fundamental problem is not building isolated playgrounds for the slum children, but rooting out the evil influences that make for slums . . . destroying the corruption that maintained the physical and moral filth that are inherent in the slums; that the impressionable boys who have such a bitter life to start with . . . are further embittered and encouraged to crime by the glorified examples they see in high office, flagrantly disobeying the law and flagrantly getting away with it."

1938
Producer: Sam Bischoff
Director: Michael Curtiz
Screenplay by: John Wexley, Warren Duff
Warner Bros.

ANIMAL HOUSE *See* NATIONAL LAMPOON'S ANIMAL HOUSE

5. ANNA CHRISTIE

5a. Anna Christie / play by Eugene O'Neill ; continuity by Frances Marion. — First temporary complete. — 1929 Mar 20.

[109] leaves ; 29 cm.

Carbon typescript on onionskin. — Numbered scenes; titles and action; "Mr. Mannix" [= Edgar, MGM executive] penciled on cover. — Production #1744.

COMMENT: This is a shooting script for a silent film, with intertitles rather than dialogue. Shortly after this script was completed, Irving Thalberg made the decision to make *Anna Christie* Greta Garbo's first talking picture. See Samuel Marx, *Mayer and Thalberg: The Make-Believe Saints* (1975). In this transitional period in the coming of sound, *Anna Christie* was eventually released in both sound and silent versions.

5b. Anna Christie / by Eugene O'Neill ; scenario by Frances Marion. — 1929 Sep 9.

120 leaves ; 30 cm.

Mimeo. — Numbered shots; dialogue and action. — "This script is okayed by Mr. Thalberg" penciled on cover; "sound version by Frances Marion" on first leaf. — Production #1744.

5c. Anna Christie / by Eugene O'Neill ; scenario by Frances Marion. — 1929 Sep 25.

123 leaves ; 29 cm.

Mimeo. — Numbered shots; dialogue and action; occasional handwritten notes and marking. — According to penciled note on cover, contains revisions dated 10/11/29 and 10/12/29; "Sound version by Frances Marion" on first leaf. — Production #1744.

COMMENT: This copy contains one individually dated revision page of 10/12/29. Contains occasional dialogue revisions and cuts.

1930
Director: Clarence Brown
Titles: Madeleine Ruthven
Adaptation: Frances Marion
MGM

6. ANNA CHRISTIE (GERMAN VERSION)

Anna Christie : English translation / German version from Frank Reicher ; dialogue by W. Hasenclever. — 1930 Jul 9.

[106] leaves numbered variously by reel ; 30 cm.

Mimeo. — "German version by W[alter] Hasenclever, English translation" on first leaf. — Dialogue and action; numbered scenes.

COMMENT: A separate German-language version of the 1930 MGM production *Anna Christie* was made. Both versions starred Garbo, but in the German version Hans Junkermann replaced Charles Bickford as Matt and Salka Viertel replaced Marie Dressler as Marthy. This is a continuity of the German version taken from the screen, with the German dialogue retranslated into English.

1930
Director: Jacques Feyder
Dialogue: W. Hasenclever
MGM

7. ANNIE HALL

Annie Hall / by Woody Allen and Marshall Brickman. — Final draft. — 1976 Aug 2.

120, [6] leaves ; 29 cm.

Photocopy. — Dialogue and action; numbered shots; omitted shots indicated. — Revisions through 8/16/76. — Appendix one on 2 leaves titled "Rob sit com cassette"; appendix two on 2 leaves titled "Game show"; "new ending" on 2 leaves.

COMMENT: This copy contains two individually dated revision pages of 8/2/76 and six pages of 8/16/76.

1977
Producer: Charles H. Joffe
Director: Woody Allen
Screenwriters: Woody Allen, Marshall Brickman
Jack Rollins–Charles H. Joffe Production / United Artists

8. APOCALYPSE NOW

Apocalypse now / original screenplay by John Milius ; inspired by Joseph Conrad's "Heart of darkness" ; this draft by Francis Ford Coppola. — 1975 Dec 3.

153 leaves ; 29 cm.

Photoreproduction. — Dialogue and action; numbered shots.

1979
Producer: Francis Ford Coppola
Director: Francis Ford Coppola
Screenwriters: John Milius, Francis Ford Coppola
Omni Zoetrope / United Artists

9. ASPHALT JUNGLE, THE

The asphalt jungle. — 1949 Oct 12.

136 leaves ; 29 cm.

Mimeo. — Dialogue and action; numbered shots; list of revision dates on inside back cover. — Includes memo dated 11/3/49 listing name changes; summary sheet stating the completed script has 131 pages based on 63 lines per page; revisions to 12/6/49.

COMMENT: There are 15 pink revision pages dated from 1/25/49 to 12/6/49.

1950
Producer: Arthur Hornblow, Jr.
Director: John Huston
Screenwriters: Ben Maddow, John Huston
MGM

10. BAD AND THE BEAUTIFUL, THE

Tribute to a bad man / [by] Charles Schnee ; director, Vincente Minnelli. — 1952 Mar 26.
122 leaves ; 28 cm.
Mimeo. — Dialogue and action; numbered shots. — Includes one leaf from Ralph Wheelright dated Feb 15, 1952, titled "Publicity Title Synopsis"; changes and additions listed on verso of both covers and 1 sheet; includes 2 summary sheets on the total number of changes; two memos from Houseman on character name changes; revisions through 6/2/52.

COMMENT: The 122 leaves contain 42 pink revision pages dated from 4/10/52 to 6/2/52. All other pages are individually dated, and name and other changes are shown in headings.

1952
Producer: John Houseman
Director: Vincente Minnelli
Screenwriter: Charles Schnee
MGM

11. BARRY LYNDON

New Kubrick project. — 1973 Feb 18.
111 leaves ; 30 cm.
Photocopy. — Dialogue and action; numbered shots.

COMMENT: This early draft of *Barry Lyndon* is identified simply as "New Kubrick Project." The names of the characters are changed significantly (the protagonist is called "Roderick"), possibly to disguise the nature of this project.

1975
Producer: Stanley Kubrick
Director: Stanley Kubrick
Screenwriter: Stanley Kubrick
Peregrine Films / Warner Bros.

12. BEAUTIFUL BLONDE FROM BASHFUL BEND, THE

The beautiful blonde from Bashful Bend / a screenplay by Preston Sturges based upon "The lady from Laredo" by Earl Felton. — Shooting final. — 1948 Sep 23.

178, 15 leaves ; 29 cm.

Mimeo. — Dialogue and action; numbered shots. — Includes revisions through 9/27/48; added scenes and retakes dated through 1/3/49 on leaves 1–15 following script.

COMMENT: There are 18 blue revision pages dated from 9/24/48 to 9/27/48. The blue pages of added scenes and retakes at the end of the script are dated 12/27/48 to 1/3/49.

1949
Producer: Preston Sturges
Director: Preston Sturges
Screenwriter: Preston Sturges
20th Century-Fox

13. BEYOND THE VALLEY OF THE DOLLS

Beyond the valley of the dolls / screenplay by Roger Ebert ; from an original story and treatment by Roger Ebert and Russ Meyer. — First draft. — 1969 Sep 17.

183 leaves ; 29 cm.

Mimeo. — Dialogue and action; numbered scenes. — Consists almost entirely of blue revision leaves dated through 11/12/69. — Includes carbon typescript credits and cast and character lists preceding script.

COMMENT: There are 180 individually dated blue revision pages from 1/19/69 to 11/12/69.

1970
Producer: Russ Meyer
Director: Russ Meyer
Screenwriter: Roger Ebert
20th Century-Fox

14. BHOWANI JUNCTION

Bhowani Junction / [screenplay by] Sonya Levien and Ivan Moffat ; director, George Cukor. — Complete script. — 1955 Feb 1.

150 leaves ; 29 cm.

Mimeo. — Dialogue and action; numbered shots; inside cover has list of revision dates; cover typed with "Okayed by Mr. Pandro Berman". — Revisions to 4/4/55. — Production #1672

COMMENT: There are 29 white revision pages dated from 2/2/55 to 3/29/55 and 110 yellow revision pages from 2/11/55 to 4/4/55.

1956
Producer: Pandro S. Berman
Director: George Cukor
Screenwriters: Sonya Levien, Ivan Moffat
MGM

15. BIG KILLING, THE

Ready! aim! fire! / story by Grover Jones ; screenplay by Gilbert Pratt and Grover Jones. — Final script. — 1928 Mar 2.
[ca. 90] leaves ; 36 cm.
Mimeo. — Titles and action; numbered scenes. — "Cameraman" penciled on title page.

COMMENT: This is a shooting script for a silent film.

1928
Producer: F. Richard Jones
Director: F. Richard Jones
Scenario: Gilbert Pratt, Frank Butler
Paramount

16. BILLY BUDD

Billy Budd / by Peter Ustinov. — First draft of screenplay. — 1961 Mar 21.
123 leaves ; 28 cm.
Mimeo. — Dialogue and action; numbered scenes; occasional markings and notations in pen and pencil. — Includes 11 pink mimeo revision sheets dated 5/5/61; "Bobb Webb" in ink on upper right corner of cover.

COMMENT: The notations involve name changes, minor dialogue revisions, and so on. Several scenes are crossed out in pencil.

1962
Producer: Peter Ustinov
Director: Peter Ustinov
Screenwriters: Peter Ustinov, DeWitt Bodeen
Anglo-Allied Pictures / Allied Artists

17. BLAZING SADDLES

Mel Brooks' "Black Bart" : an original screenplay / by Mel Brooks, Richard Pryor, Andrew Bergman, Norman Steinberg, Alan Uger ; based on a story by Andrew Bergman. — Final. — 1973 Feb 6.
124 leaves ; 29 cm.
Photocopy. — Dialogue, camera, and action; numbered scenes. — Includes cast and character list dated 1/25/74; includes revision leaves to 2/27/73.

COMMENT: There are 31 individually dated revision pages from 2/9/73 to 2/27/73.

1974
Producer: Michael Hertzberg
Director: Mel Brooks
Screenwriters: Mel Brooks, Norman Steinberg, Andrew Bergman, Richard Pryor, Alan Uger
Crossbow / Warner Bros.

18. BOB & CAROL & TED & ALICE

Bob & Carol & Ted & Alice / screenplay by Paul Mazursky and Larry Tucker. — Final draft. — 1968 Sep 5.
139 leaves ; 29 cm.
Photocopy. — Dialogue and action; numbered shots. — Added and revised pages through 10/29/68; prefatory leaf dated Sep 25, 1968: "Please change the name of ESALEN to the INSTITUTE throughout your script". — Production #8930.

COMMENT: There are 64 revision pages dated from 9/9/68 to 10/29/68.

1969
Producer: Larry Tucker
Director: Paul Mazursky
Screenwriters: Paul Mazursky, Larry Tucker
Columbia

19. BODY AND SOUL

Body and soul / original screenplay by Abraham Polonsky. — Final script. — 1947 Jan 13.
119 leaves ; 30 cm.
Mimeo. — Dialogue and continuity. — Numbered shots. — Revisions through 3/13/47.

COMMENT: The script is on green and blue paper, with 48 yellow revision pages dated from 1/8/47 to 3/13/47 and three pink revision pages dated 1/29/47.

1947
Producer: Bob Roberts
Director: Robert Rossen
Screenwriter: Abraham Polonsky
Enterprise Studios / United Artists

20. BRIGHTON ROCK

Brighton Rock / script by Roy Boulting ; from the screenplay by Graham Greene and Terrance Rattigan. — Second shooting script. — [c. 1946].
114 leaves ; 35 cm.
Photocopy. — Extensive notations and markings in pen throughout; two-column format with camera and action on left, dialogue on right.

COMMENT: This is the copy of the script used by Gene Phillips in the preparation of his *Graham Greene: The Films of His Fiction* (1974). It is extensively annotated by Phillips, especially in regard to changes from book to film. The U.S. release title of the film was *Young Scarface*.

1947
Producer: Roy Boulting
Director: John Boulting
Screenwriters: Graham Greene, Terence Rattigan
ABPC / Pathe

21. BRING ME THE HEAD OF ALFREDO GARCIA

Bring me the head of Alfredo Garcia / screenplay by Gordon Dawson and Sam Peckinpah. — 1972 Jul 8.
126 leaves ; 28 cm.
Photocopy. — Camera, dialogue and action. — Leaves dated from 6/14/72 to 7/8/72.

COMMENT: All pages in this copy are individually dated.

1974
Producer: Martin Baum
Director: Sam Peckinpah
Screenwriters: Gordon Dawson, Sam Peckinpah
United Artists

22. BROADWAY MELODY

22a. The Broadway melody / continuity by Sarah Y. Mason. — Second temporary complete. — 1928 Sep 11.
[88] leaves ; 28 cm.
Carbon typescript on onionskin. — Titles and action; numbered scenes.

COMMENT: *Broadway Melody* was released in both silent and sound versions. This is a scenario for a silent version, with intertitles rather than dialogue.

22b. The Broadway melody / story by Edmund Goulding ; continuity by Sarah Y. Mason ; directed by Harry Beaumont. — 1928 Sep 18.
88 leaves ; 30 cm.
Mimeo. — Titles and action; numbered shots. — #392.

COMMENT: This is a mimeographed version of the preceding item. While the cover date is Sep 18, 1928, the date on the scenario itself is Sep 11, 1928.

1929
Director: Harry Beaumont
Titles: Earl Baldwin
Scenario: Sarah Y. Mason
Dialogue: Norman Huston, James Gleason
MGM

23. BROKEN ARROW

Broken arrow / screenplay by Michael Blankfort ; from the novel "Blood brother" by Elliott Arnold. — Revised final. — 1949 Jun 11.
147 leaves ; 29 cm.
Mimeo. — Dialogue and action; numbered shots; some leaves headed: (Formerly "Warpaint"). — Includes revisions and added scenes and retakes through 10/21/49; pronunciation of Indian names.

COMMENT: The 147 leaves contain 21 blue revision pages dated from 6/16/49 to 7/26/49, plus four pages of retakes and added scenes of 10/21/49.

1950
Producer: Julian Blaustein
Director: Delmer Daves
Screenwriter: Michael Blankfort
20th Century-Fox

24. BROKEN LULLABY

The man I killed / screenplay by Samson Raphaelson and Ernest Vajda ; from the play by Maurice Rostand ; direction, Ernst Lubitsch. — First script. — 1931 Aug 4.

[142] leaves numbered variously by sequence ; 36 cm.

Mimeo. — "Broken lullaby" added to title page in pencil. — Numbered shots and sequences; two-column format with camera and action on left, dialogue on right. — Includes character list with partial cast; some cast added in pencil.

COMMENT: *Broken Lullaby* is a late title change; in writings on Lubitsch, the film is usually identified under its original title. This was Raphaelson's personal bound copy; his name is stamped in gilt on the cover.

1932
Producer: Ernst Lubitsch
Director: Ernst Lubitsch
Screenwriters: Samson Raphaelson, Ernest Vajda
Paramount

25. BUFFALO BILL

Buffalo Bill / an original screenplay by Aeneas MacKenzie, Clements Ripley, and Cecile Kramer. — Final Script. — 1943 Jul 12.

133 leaves ; 29 cm.

Mimeo. — Dialogue and action; numbered shots.

COMMENT: The title page is headed, "In recognition of the valor and devotion of those Indian warriors who are now in the Armed Forces of our nation, Twentieth Century-Fox Studios dedicates to a race that ever fought for freedom this story of its greatest foeman. . . ."

1944
Producer: Harry A. Sherman
Director: William A. Wellman
Screenwriters: Aeneas MacKenzie, Cecile Kramer
20th Century-Fox

26. BUFFALO BILL AND THE INDIANS

Indians / screenplay by Robert Alan Aurthur. — Final draft. — 1974 May 1.

172 leaves ; 29 cm.

Photocopy. — Dialogue and action; numbered shots.

1976
Producer: Robert Altman
Director: Robert Altman
Screenwriters: Alan Rudolph, Robert Altman
Dino DeLaurentiis Corp. / Lion's Gates Films, Inc. / Talent Associates, Norton Simon, Inc. / United Artists

CASANOVA *See* FELLINI'S CASANOVA

27. CATCH-22

Catch-22 / written by Buck Henry. — Final revised screenplay. — 1968 Jul 29.
186 leaves ; 29 cm.
Photocopy. — Dialogue and action; numbered shots.

1970
Producers: John Calley, Martin Ransohoff
Director: Mike Nichols
Screenwriter: Buck Henry
Paramount / Filmways Inc.

28. CHAMPION

28a. Cutting continuity on "Champion". — 1949 Feb 19.
45 leaves ; 35 cm.
Mimeo. — Dialogue and action with scene, footage, and frame counts in both margins.

28b. Dialogue continuity on "Champion". — 1949 Feb 19.
44 leaves ; 35 cm.
Mimeo. — Sound and dialogue only.

1949
Producer: Stanley Kramer
Director: Mark Robson
Screenwriter: Carl Foreman
Screen Plays Corporation / United Artists

29. CHEYENNE AUTUMN

The long flight / screenplay by James R. Webb ; based on "Cheyenne autumn" by Mari Sandoz. — Final script. — 1963 Aug 1.
153 leaves ; 29 cm.
Mimeo. — The printed title is crossed out and replaced by "Cheyenne autumn" in hand. — Includes revisions through 9/19/63; cast and credits sheet dated 3/19/64 with title: Cheyenne autumn; cast list titled "The long flight" on 3 leaves with brief character descriptions, dated 8/1/63.

2i

COMMENT: The 153 leaves contain 46 blue revision pages dated from 8/6/63 to 9/10/63. One revision sheet, dated 9/13/63, notes that "an appendix contains Cheyenne equivalents for English dialogue as called for, plus other Cheyenne terms for ad lib," although this appendix does not appear in this copy.

1964
Producer: Bernard Smith
Director: John Ford
Screenwriter: James R. Webb
Ford-Smith Prod. / Warner Bros.

30. CHINATOWN

Chinatown / by Robert Towne ; produced by Robert Evans ; directed by Roman Polanski. — Second draft. — 1973 Sep 7.

152 leaves ; 29 cm.

Photoreproduction. — Dialogue and action; numbered shots; cover marked "HURLEY" in pen.

COMMENT: Two 8 × 10 production stills are bound in at the end.

1974
Producer: Robert Evans
Director: Roman Polanski
Screenwriter: Robert Towne
Paramount

31. CIRCUS WORLD

Circus world ; alternative title: The magnificent showman / screenplay by Ben Hecht, Julian Halevy, and James Edward Grant ; story by Philip Yordan and Nicholas Ray. — Export script (Picture and dialogue spotting continuity). — 1964 Jul 29.

[247] leaves ; 33 cm.

Mimeo. — Column format with scene number and starting footage, dialogue, spot number, start and end footage, and total; pink and green leaves. — Includes cover sheet with footage and sound information and cast list sheet; script preceded by 7 leaves dated 7/22/64 titled: Music cue sheet.

COMMENT: This is a full dialogue and cutting continuity of the American release version of the film prepared for export purposes. A music cue sheet is included which shows cue or music title, composer, publisher, use, and time.

22

1964
Producer: Sam Bronston
Director: Henry Hathaway
Screenwriters: Ben Hecht, Julian Halevy, James Edward Grant
Bronston-Midway Productions / Paramount

32. CITIZEN KANE

American / screenplay by Herman Mankiewicz. — First rough draft. — 1940 Apr 16.
269 leaves ; 28 cm.
Photocopy. — Format varies from full-page to two-column; dialogue and action.

COMMENT: This is the first draft of the *Citizen Kane* script. This copy was furnished by Pauline Kael, whose account of Herman Mankiewicz's role in the scripting was published along with the cutting continuity and final shooting script in *Citizen Kane Book*.

1941
Producer: Orson Welles
Director: Orson Welles
Screenwriters: Orson Welles, Herman J. Mankiewicz
RKO

33. CLOCKWORK ORANGE, A

A clockwork orange / screenplay by Stanley Kubrick. — Revised final. — 1970 Sep 7.
107 leaves ; 29 cm.
Photocopy. — Dialogue, action; numbered shots.

1971
Producer: Stanley Kubrick
Director: Stanley Kubrick
Screenwriter: Stanley Kubrick
Polaris-Hawk Film / Warner Bros.

34. CLOSE ENCOUNTERS OF THE THIRD KIND

Close encounters of the third kind / by Steven Spielberg. — Revised script. — [1976].
289 leaves ; 29 cm.
Photocopy. — Occasional markings on original; dialogue and action; numbered shots. — Includes revisions through 5/14/76; cover has two-color promotional graphic.

COMMENT: This undated copy contains 120 revision pages from 4/26/76 to 5/14/76.

1977
Producers: Julia and Michael Phillips
Director: Steven Spielberg
Screenwriter: Steven Spielberg
Columbia

35. CLUNY BROWN

35a. Cluny Brown / screenplay by Samuel Hoffenstein and Betty Reinhardt. — First draft continuity. — 1945 May 10.
126 leaves ; 29 cm.
Mimeo. — Dialogue and action; numbered shots.

35b. Cluny Brown / screenplay by Samuel Hoffenstein and Elizabeth Reinhardt, based on the novel by Margery Sharp. — Continuity and dialogue taken from the screen. — 1946 Apr 15.
[150] leaves numbered variously by reel ; 30 cm.
Mimeo. — Two-column format with scene, camera, and action on left, dialogue on right. — 9100 feet.

1946
Producer: Ernst Lubitsch
Director: Ernst Lubitsch
Screenwriters: Samuel Hoffenstein, Elizabeth Reinhardt
20th Century-Fox

36. COMEDIANS, THE

The comedians / screenplay by Graham Greene. — Final screenplay. — 1966 Dec 1.
153 leaves ; 35 cm.
Photocopy. — Dialogue and action; numbered shots; extensive annotations and markings in pen. — Cover signed: Gene D. Phillips.

COMMENT: This is the copy of the script used by Gene Phillips in the preparation of his *Graham Greene: The Films of His Fiction* (1974). It is extensively annotated by Phillips, especially in regard to changes from book to film.

1967
Producer: Peter Glenville
Director: Peter Glenville
Screenwriter: Graham Greene
MGM / Maximillian Productions / Trianon Productions

37. COMRADE X

Comrade X / [screenplay by] Ben Hecht and Charles Lederer. — Complete script. — 1940 Aug 29.

152 leaves ; 29 cm.

Mimeo. — Dialogue and action; numbered scenes; many penciled notes and markings. — Includes revisions through 10/30/40; some original leaves bound with changes; change dates and initials listed on cover verso. — Cover marked "Gottfried Reinhardt".

COMMENT: There are 81 pink revision pages dated from 8/30/40 to 10/30/40, and 14 yellow revision pages from 9/20/40 to 10/17/40. It was apparently this copy which was used to do a thorough and systematic check of accuracy and consistency in the details of the script; there are hundreds of annotations on such things as spelling of proper names, use of personal or professional titles, corrections of quotations, place names and geography, and so on.

1940
Producer: Gottfried Reinhardt
Director: King Vidor
Screenwriters: Ben Hecht, Charles Lederer
MGM

38. CONNECTICUT YANKEE, A

38a. Connecticut yankee in King Arthur's court / adaptation by William Conselman ; dialogue by William Conselman and Malcom Stuart Boylan. — 1930 Nov 18.

106 leaves ; 29 cm.

Mimeo. — Numbered scenes; two-column format with camera and action on left, dialogue on right.

COMMENT: A list of technical credits is typed on cover.

38b. A Connecticut yankee / directed by David Butler ; photographed by Ernest Palmer ; edited by Irene Morra. — Screen continuity. — [193?].

99 leaves ; 29 cm.

Mimeo. — Dialogue and action; reels indicated. — Cast and credits leaf precedes script. — 8700 feet.

1931
Director: David Butler
Screenwriter: William Conselman
20th Century-Fox

39. CONVERSATION, THE

The conversation / original screenplay by Francis Ford Coppola. — Revised draft in progress. — 1972 Nov 13.
120 leaves ; 29 cm.
Photocopy. — Dialogue and action; numbered shots; occasional markings regarding the character Ann.

COMMENT: Apparently this was actress Cindy William's copy of the script. Her name is written on the inside back cover, and her lines (as the character Ann) are marked in various scenes.

1974
Producer: Francis Ford Coppola
Director: Francis Ford Coppola
Screenwriter: Francis Ford Coppola
Paramount

40. CRIME IN THE STREETS

Crime in the streets / by Reginald Rose. — Complete script. — 1955.
133 leaves ; 29 cm.
Mimeo. — Dialogue and action; numbered shots.

1956
Producer: Vincent M. Fennelly
Director: Donald Siegel
Screenwriter: Reginald Rose
Allied Artists

41. CROSSED SWORDS

The prince and the pauper / final screenplay by George Macdonald Fraser ; based on the novel by Mark Twain and an original screenplay by Berta Dominguez D. and Pierre Spengler. — 1976 Oct 12.
109 leaves ; 31 cm.
Photoreproduction. — Dialogue, camera, and action; numbered scenes; undated blue and pink revision leaves. — Includes 1 leaf with notes on script.

COMMENT: The 109 leaves contain 30 undated blue revision pages and two undated pink revision pages. Brief notes on historical costumes and scenery are added at the end.

1978
Producer: Pierre Spengler
Director: Richard Fleischer
Screenwriters: George MacDonald Fraser, Berta Dominguez, Pierre Spengler
Warner Bros.

42. DAISY MILLER

Daisy Miller / screenplay by Frederic Raphael and Peter Bogdanovich ; based on the story by Henry James. — 1973 Jul 2.
115 leaves ; 29 cm.
Photoreproduction. — Numbered shots; dialogue and action. — Undated revisions on blue leaves. — Extensive notations in pen and pencil throughout; credits, cast, and characters in pen on verso of title page.

COMMENT: There are 66 undated blue revision pages. The extensive annotations throughout the script are principally quotations from and about Henry James, and notations on how the role of Winterbourne (Barry Brown) is to be played. Presumably this was Brown's copy.

1974
Producer: Peter Bogdanovich
Director: Peter Bogdanovich
Screenwriter: Frederic Raphael
Paramount

43. DAMNED, THE

The damned ; Gotterdammerung / screenplay by Nicola Badalucco, Enrico Medioli, Luchino Visconti. — 1969 Feb 17.
201 leaves ; 29 cm.
Photocopy. — Dialogue and action; numbered shots. — Includes cast and credits sheet.

COMMENT: This is an English-language version of the script. Pages 134 to 139 are missing, as noted on the cover sheet.

1969
Producers: Alfredo Levy, Ever Haggiag
Director: Luchino Visconti
Screenwriters: Nicola Badalucco, Enrico Medioli, Luchino Visconti
Warner Bros.

44. DAY THE EARTH STOOD STILL, THE

The day the earth stood still / screenplay by Edmund H. North. — Revised final. — 1951 Feb 21.
117 leaves ; 30 cm.
Photocopy. — Dialogue and action; numbered shots.

1951
Producer: Julian Blaustein
Director: Robert Wise
Screenwriter: Edmund H. North
20th Century-Fox

45. DEATH IN VENICE

Death in Venice / screenplay by Luchino Visconti, Nicola Badalucco ; based on the novel by Thomas Mann. — Conformed final script. — 1970 Apr 21 ; Conformed 1970 Dec 1.

100 leaves ; 29 cm.

Photocopy. — Numbered scenes; dialogue and action. — Includes credits, cast, and characters dated 2/22/71.

COMMENT: This is an English-language version of the shooting script.

1971
Producer: Luchino Visconti
Director: Luchino Visconti
Screenwriters: Luchino Visconti, Nicola Badalucco
Alfa Cinematografico (Rome) / P.E.C.F. Films (Paris) / Warner Bros.

46. DEEP, THE

Dead reckoning / screenplay by Orson Welles. — [1966?].

148 leaves ; 31 cm.

Photocopy. — Dialogue and action in two columns. — Revisions dated 4/28/67 and 4/29/67.

COMMENT: This is an early draft by Welles of the film which eventually was titled *The Deep*. The production starred Jeanne Moreau, Laurence Harvey, and Welles. Willy Kurant was director of photography and Welles himself directed. It was shot off the Dalmatian coast at Hvar, Yugoslavia, from 1967 to 1969, but was never released. According to Joseph McBride in *Orson Welles*, Welles based his script on the novel *Dead Calm* by Charles Williams. *Dead Reckoning* differs from the synopsis of the film as described by Charles Higham in *The Films of Orson Welles* and appears to be an earlier draft. For a detailed plot summary of this version of the script, see James Naremore, *The Magic World of Orson Welles*.

Unreleased
Director: Orson Welles
Screenwriter: Orson Welles

47. DELIVERANCE

Deliverance / screenplay by James Dickey and John Boorman ; from the novel by James Dickey. — Final script. — 1971 May 3.

98 leaves ; 28 cm.

Photoreproduction. — Dialogue and action; numbered scenes. — "Camera" written in upper left corner of cover.

1972
Producer: John Boorman
Director: John Boorman
Screenwriter: James Dickey
Warner Bros.

48. DIAL "M" FOR MURDER

Dial "M" for murder / screenplay by Frederick Knott as adapted from his play ; directed by Alfred Hitchcock. — Final script. — 1953 Jul 30.

146 leaves ; 30 cm.

Photocopy. — Dialogue and action; numbered shots. — Includes cast and credits dated 10/9/53; cast of characters with descriptive paragraphs; added scenes and revisions through 9/14/53.

COMMENT: The 146 leaves contain 12 revision pages dated from 8/21/53 to 9/14/53.

1954
Producer: Alfred Hitchcock
Director: Alfred Hitchcock
Screenwriter: Frederick Knott
Paramount

49. DOG DAY AFTERNOON

Dog day afternoon / by Frank R. Pierson. — Second draft. — 1974 Jun 10.

132 leaves ; 29 cm.

Photocopy. — Dialogue and action; hand-numbered scenes. — Includes photocopy of hand-drawn map of bank interior with notes; note concerning name changes and press material.

1975
Producer: Martin Bregman, Martin Elfand
Director: Sidney Lumet
Screenwriter: Frank Pierson
Artists Entertainment Complex, Inc. / Warner Bros.

50. DRAGONWYCK

50a. Dragonwyck / screenplay by Joseph L. Mankiewicz ; from the novel by Anya Seton. — Final script. — 1945 Feb 8.

119, 17 leaves ; 29 cm.

Mimeo. — Dialogue and action; numbered shots. — Includes blue revision leaves dated 4/5/45; retakes and added scenes follow script on leaves dated through 12/11/45 and numbered separately.

23

COMMENT: This copy contains 10 blue revision pages dated 4/5/45 and 17 blue pages of added scenes and retakes from 5/19/45 to 12/11/45.

50b. Dragonwyck / by Anya Seton ; written for the screen and directed by Joseph L. Mankiewicz. — [Continuity and dialogue taken from the screen]. — [1946].

[161] leaves numbered variously by reel ; 29 cm.

Mimeo. — Two-column format with scene, camera, and action on left, dialogue on right.

1946
Producer: Darryl F. Zanuck
Director: Joseph L. Mankiewicz
Screenwriter: Joseph L. Mankiewicz
20th Century-Fox

51. DRIVE, HE SAID

Drive, he said. — Shooting script. — 1970 Feb 10.

96 leaves ; 29 cm.

Photocopy. — Dialogue and action; numbered shots. — Includes revisions through Mar 20, 1970. — Production #8978.

COMMENT: There are 30 revision pages dated from 2/10/70 to 3/20/70.

1972
Producers: Steve Blauner, Jack Nicholson
Director: Jack Nicholson
Screenwriters: Jeremy Larner, Jack Nicholson
Drive Productions / BBS Pictures / Columbia

52. DRUMS ALONG THE MOHAWK

Drums along the Mohawk, a motion picture in 12 small reels / associate producer Raymond Griffith ; directed by John Ford ; screenplay by Lamar Trotti and Sonya Levien ; based on the novel by Walter D. Edmonds. — Continuity and dialogue taken from the screen. — 1939 Nov 1.

146 leaves ; 29 cm.

Mimeo. — Two-column format with camera and action on left, dialogue on right; "Only copy" handwritten on cover. — Includes cast and character list. — 9680 feet.

1939
Producer: Darryl F. Zanuck
Director: John Ford
Screenwriters: Lamar Trotti, Sonya Levien
20th Century-Fox

53. EAST OF EDEN

East of Eden / screenplay by Paul Osborn. — Final script. — 1954 May 17.

117 leaves ; 29 cm.

Photocopy. — Cover title: John Steinbeck's East of Eden. — Dialogue and action; numbered shots. — Includes revisions through 8/3/54; cast and credits sheet dated 12/23/54; cast of characters sheet dated 5/18/54; title page contains note: The period of this picture is March to August, 1917.

COMMENT: There are 69 revision pages from 5/21/54 to 8/3/54.

1955
Producer: Elia Kazan
Director: Elia Kazan
Screenwriter: Paul Osborn
Warner Bros.

54. FACE IN THE CROWD, A

A face in the crowd / story and screenplay by Budd Schulberg ; directed by Elia Kazan. — Final screenplay. — [1957?].

134 leaves ; 29 cm.

Mimeo. — Dialogue and action; numbered shots. — Includes cast and credits sheet dated 4/5/57.

1957
Producer: Elia Kazan
Director: Elia Kazan
Screenwriter: Budd Schulberg
Newton Productions / Warner Bros.

55. FALLEN IDOL, THE

Lost illusions. — [1949?].

110 leaves ; 34 cm.

Photocopy. — Cover title penned out and replaced by "The fallen idol". — Numbered scenes and sequences; frequent penned notations and markings.

COMMENT: Annotations commenting upon action and characterization appear throughout. This was the research copy used by Gene Phillips for his book *Graham Greene: The Films of His Fiction* (1974).

1949
Producer: Carol Reed
Director: Carol Reed
Screenwriter: Graham Greene
London-Reed / British Lion / Selznick Releasing Corp.

56. FAMILY PLOT

Alfred Hitchcock's Family plot / screenplay by Ernest Lehman ; based on the novel "The rainbird pattern" by Victor Canning. — 1975 Aug 14.
160 leaves ; 29 cm.
Photocopy. — Dialogue, camera, and action; numbered scenes. — Revisions through 8/14/75.

COMMENT: There are 77 individually dated revision pages from 2/27/75 to 8/14/75.

1976
Producer: Alfred Hitchcock
Director: Alfred Hitchcock
Screenwriter: Ernest Lehman
Universal

57. FARMER'S DAUGHTER, THE

The farmer's daughter / screenplay by Allen Rivkin and Laura Kerr. — [1947?].
147 leaves ; 28 cm.
Mimeo. — Dialogue and action; numbered shots; occasional notations.

1947
Producer: Dore Schary
Director: H. C. Potter
Screenwriters: Allen Rivkin, Laura Kerr
RKO

58. FAT CITY

Fat city / by Leonard Gardner. — Second draft. — 1970 Oct 16.
135 leaves ; 29 cm.
Photocopy. — Dialogue and action; numbered shots. — Bound with two stills.

1972
Producer: Ray Stark
Director: John Huston
Screenwriter: Leonard Gardner
John Huston-Rastar / Columbia

32

59. FEDORA

Fedora / screenplay by Billy Wilder and I.A.L. Diamond ; based on a story from "Crowned heads" by Thomas Tryon.
111 leaves ; 29 cm.
Photocopy. — Dialogue and action. — Includes character list; quote from Kipling.

1979
Producer: Billy Wilder
Director: Billy Wilder
Screenwriter: Billy Wilder, I.A.L. Diamond
Geria Film / Bavaria Atélier in association with La Société Française du Production / United Artists

60. FELLINI'S CASANOVA

Fellini's Casanova / written by Federico Fellini and Bernardino Zapponi.
130 leaves ; 29 cm.
Mimeo. — Dialogue and action.

COMMENT: This is an English-language version of a shooting script.

1977
Producer: Alberto Grimaldi
Director: Federico Fellini
Screenwriters: Federico Fellini, Bernardino Zapponi
Produzioni Europee Associate / Universal

61. FLESH AND THE DEVIL, THE

The flesh and the devil / adapted to the screen by Max Marcin ; from the novel "The undying past" by Hermann Sudermann. — 1926 Feb 17.
[103] leaves ; 30 cm.
Typescript on onionskin. — Titles typed in red; numbered scenes; occasional handwritten notes and corrections; cover typed "March 5th 1926" and corrected in pencil to read "Feb 17 1926"; "Mr. Thalberg" typed on upper right cover. — Production #1570.

COMMENT: Scenes 196 through 239 have been renumbered by hand.

1926
Director: Clarence Brown
Scenario: Benjamin F. Glazer
Titles: Marion Ainslee
MGM

62. FRANKENSTEIN

Frankenstein. — Continuity and dialogue taken from the screen. — c1931.

[92] leaves numbered variously by reel ; 30 cm.

Photocopy. — Dialogue, action, number, feet, frames, reels, and description in chart format. — Production #310-1.

COMMENT: This is a full cutting continuity with footage and frame serial numbers. This version contains a prologue in which Edward Van Sloan (Dr. Waldman in the film) appears and delivers the following warning to the audience: "How do you do. Mr. Carl Laemmle feels that it would be a little unkind to present this picture without just a word of friendly warning. We are about to unfold the story of Frankenstein . . . a man of science, who sought to create a man after his own image—without reckoning upon God. It is one of the strangest tales ever told . . . it deals with the two great mysteries of creation—life and death . . . I think it will thrill you . . . it may shock you . . . it might even . . . horrify you! So then, if you feel that you do not care to subject your nerves to such a strain, now is your chance to . . . well . . . we've warned you!"

1931
Director: James Whale
Screenwriters: Sir Garrett Fort, Francis Edward Faragoh, Robert Florey
Universal

63. FRENCHMAN'S CREEK

Frenchman's Creek / [screenplay by] Talbot Jennings. — 1943 May 22.

160 leaves ; 29 cm.

Mimeo. — Dialogue and action; numbered shots. — Includes revisions through 7/16/43; other leaves dated 5/22/43 to 7/17/43; character list.

COMMENT: There are 16 blue revision pages dated from 6/8/43 to 7/16/43.

1944
Producer: B. G. DeSylva
Director: Mitchell Leisen
Screenwriter: Talbot Jennings
Paramount

64. FRIENDLY PERSUASION, THE

The friendly persuasion / screenplay by Jessamyn West and Robert Wyler ; producer-director, William Wyler ; associate producer, Robert Wyler. — Final script. — 1955 Aug 18.

163 leaves ; 29 cm.

Mimeo. — Cover title: William Wyler's production of The friendly persuasion. — Dialogue and action; numbered shots; occasional pencil markings and notations regarding Mrs. Hudspeth; cover signed "Marjorie Main" [= actress who portrayed the widow Hudspeth]. — Includes revisions through 10/10/55.

1956
Producer: William Wyler
Director: William Wyler
Screenwriter: Michael Wilson
Allied Artists

65. FROM HERE TO ETERNITY

From here to eternity. — Picture continuity. — c1953.

31 leaves ; 39 cm.

Mimeo. — Camera and action; numbered scenes; reels indicated.

COMMENT: This is a cutting continuity with descriptions of the shot setups and the action as taken from the screen. There are cumulative footage counts at the end of each reel.

1953
Producer: Buddy Adler
Director: Fred Zinnemann
Screenplay: Daniel Taradash
Columbia

66. FRONT PAGE, THE

Ben Hecht's and Charles MacArthur's The front page / by Billy Wilder and I.A.L. Diamond. — Revised final screenplay. — 1974 Mar 15.

156 leaves ; 29 cm.

Photoreproduction. — Dialogue and action; numbered scenes. — Includes character list with partial cast, typed and penciled. — Production #02071.

1974
Producer: Paul Monash
Director: Billy Wilder
Screenwriters: Billy Wilder, I.A.L. Diamond
Universal

67. FULLER BRUSH MAN, THE

The Fuller brush man / screenplay by Frank Tashlin, Devery Freeman ; based on a "Saturday Evening Post" story by Roy Huggins. — [1947 Oct].

151 leaves ; 29 cm.

Mimeo. — Dialogue and action; numbered scenes. — Includes typescript leaf with cast, credits, and running time; revisions through Nov 22, 1947.

COMMENT: This draft of the script is undated, but it contains dated revision leaves — 12 blue pages from 10/14/47 to 11/22/47, two pink pages of 1/20/47 and 11/13/47, and 48 yellow pages from 10/14/47 to 11/20/47.

1948
Producer: S. Sylvan Simon
Director: S. Sylvan Simon
Screenwriters: Frank Tashlin, Devery Freeman
Columbia

68. GABLE AND LOMBARD

Lombard and Gable / screenplay by Barry Sandler. — Final screenplay. — 1975 Apr 30.

125 leaves ; 28 cm.

Photoreproduction. — Cover signed "M. James"; dialogue and action; numbered shots. — Production #02081.

1976
Producer: Harry Korshak
Director: Sidney J. Furie
Screenwriter: Barry Sandler
Universal

69. GAILY, GAILY

Gaily, gaily / screenplay by Abram S. Ginnes ; producer-director, Norman Jewison. — Final draft. — 1968 May 8.

130, [35] leaves ; 29 cm.

Mimeo. — Dialogue and action; numbered shots; bound with a lobby card and one still. — Script followed by 35 revision leaves dated 7/8/68 and 7/11/68.

1969
Producer: Norman Jewison
Director: Norman Jewison
Screenwriter: Abram S. Ginnes
Mirisch Production Company / United Artists

70. GENTLEMAN'S AGREEMENT

Gentleman's agreement / screenplay by Moss Hart ; produced by Darryl F. Zanuck ; directed by Elia Kazan. -- Continuity and dialogue taken from the screen. — 1947 Nov 14.

[156] leaves numbered variously by reel ; 29 cm.

Mimeo. — Two-column format with camera and action on left, dialogue on right. — 10,652 feet.

1947
Producer: Darryl F. Zanuck
Director: Elia Kazan
Screenwriter: Moss Hart
20th Century-Fox

71. GENTLEMEN PREFER BLONDES

Gentlemen prefer blondes / screenplay by Charles Lederer. — Temporary script. — 1952 Sep 25.

140 leaves ; 29 cm.

Mimeo. — Dialogue and action; numbered shots; occasional markings and notations on script and opposing leaves. — Includes typewritten character list.

COMMENT: This copy contains numerous instructions and changes taken down in shorthand. A carbon typewritten list of characters with brief descriptions ("elderly codger with a youthful gleam in his eye") is inserted before the script.

1953
Producer: Sol C. Siegel
Director: Howard Hawks
Screenwriter: Charles Lederer
20th Century-Fox

72. GLASS MENAGERIE, THE

The glass menagerie / written for the screen by Tennessee Williams ; from his own play ; adaptation by Peter Berneis. — Revised final. — 1949 Oct 25.

141 leaves ; 29 cm.

Photocopy. — Dialogue and action; numbered shots. — Includes cast and credits dated 2/24/50; cast of characters with 4 descriptive paragraphs; revisions through 1/10/50.

COMMENT: There are 93 revision pages from 10/27/49 to 1/10/50. Despite a notation on the title page indicating that this script is Part I, it is a complete script.

1950
Producer: Jerry Wald, Charles K. Feldman
Director: Irving Rapper
Screenwriters: Tennessee Williams, Peter Berneis
Warner Bros.

73. GODFATHER, THE

The godfather / screenplay by Mario Puzo and Francis Ford Coppola. — Third draft. — 1971 Mar 29.
158 leaves ; 28 cm.
Photocopy. — Dialogue and action; numbered shots.

1972
Producer: Albert S. Ruddy
Director: Francis Ford Coppola
Screenwriters: Mario Puzo, Francis Ford Coppola
Alfran Productions / Paramount

74. GODFATHER, THE. PART II

Mario Puzo's The godfather. Part two / screenplay by Francis Ford Coppola. — First draft screenplay. — 1973 Jul 4.
161 leaves ; 28 cm.
Photocopy. — Pencil marginalia. — Dialogue and action; numbered shots.

COMMENT: There is a note from Coppola saying that he had submitted the first 105 pages before finishing the entire draft, and that this segment was to be regarded as a work in progress. However, this copy now has 161 pages, so some of the unfinished screenplay has been added. This version ends with the beginning of the senate hearings.

1974
Producer: Francis Ford Coppola
Director: Francis Ford Coppola
Screenwriters: Francis Ford Coppola, Mario Puzo
Coppola Company Production / Paramount

75. GRAPES OF WRATH, THE

The grapes of wrath / by John Steinbeck ; associate producer and screenplay by Nunnally Johnson. — [Continuity and dialogue taken from the screen]. — 1940.
183 leaves ; 29 cm.
Mimeo. — Two-column format with camera and action on left and dialogue on right. — Includes cast and characters.

1940
Producer: Darryl F. Zanuck
Director: John Ford
Screenwriter: Nunnally Johnson
20th Century-Fox

76. GREAT McGINTY, THE

Down went McGinty; the biography of a bum / by Preston Sturges. — 1939 Nov 13.
150 leaves ; 29 cm.
Mimeo. — "Great McGinty 1940" penciled over Down went McGinty. — Script comprised of sequences A–J; sequence A dated 10/3/39 at top of leaves and 11/13/39 at bottom; dialogue and action. — Includes setting statement.

COMMENT: The script is on yellow paper and has the following prefatory note: "Concerning Down Went McGinty: The main action of this picture takes place roughly (and how) between the years 1920 and 1930. The Prologue and Epilogue happen a few years later. The locale is the mythical city of Chicago in the imaginary state of Illinois. Needless to say that fact will not be mentioned."

1940
Producer: Paul Jones
Director: Preston Sturges
Screenwriter: Preston Sturges
Paramount

77. GREED

77a. [Various synopses for "McTeague" retitled "Greed."] a) By Marjorie Dudley on novel "McTeague" by Frank Norris. — 1920 Sep 23. — 2 leaves ; 28 cm. — Mimeo. b) "Greed" continuity synopsis / by A.D.G. Miller. — 1923 Apr 14. — 27 leaves ; 28 cm. — Mimeo. c) Title synopsis, "McTeague" / by E. J. Meagher. — 1923 Jan 20. — 1 leaf ; 33 cm. — Mimeo.

COMMENT: A script edition of the original uncut version of *Greed*, based on von Stroheim's personal copy, was published by Joel Finler in 1972. The first two scripts following are continuities of intermediate versions between von Stroheim's original 42-reel cut and the final 10-reel release version.

77b. Greed. — Cutting continuity #179. — 1924 Jan 24.
[ca. 125 leaves] ; 28 cm.
Carbon typescript on onionskin. — Cover: "Miss Mathis" version, film editor Aubrey Scotto. — Titles and action.

COMMENT: The cover lists Scotto as the film's editor, although he did not receive screen credit, and carries the handwritten note, "Mr. Lehr's files." This version is 13 reels long.

77c. Greed. — Temporary cutting continuity. — 1924 Mar 24.
[ca. 200 leaves] ; 28 cm.
Carbon typescript on onionskin. — Cover: Temporary cutting continuity and serial no.'s on "Greed". — Action and titles listed with numbers; occasional pencil markings and notations.

COMMENT: Besides shot descriptions and intertitles, this continuity contains serial numbers for all the shots, to indicate where the footage can be located. It is 25 reels long.

77d. Greed / screen adaptation and scenario by June Mathis and Erich von Stroheim. — Silent cutting continuity. — 1924 Nov 21.
[90] leaves ; 28 cm.
Mimeo. — Column format shows scene, title, color, feet, and description; reel 7 page 1 is carbon typescript on onionskin.

COMMENT: This is a cutting and title continuity, with footage counts and color tinting instructions for the 10-reel version.

1925
Director: Erich von Stroheim
Adaptation/scenario: Erich von Stroheim
Titles: June Mathis
MGM

78. GUNFIGHTER, THE

The gunfighter / original screenplay by William Bowers and William Sellers. — Revised final. — 1949 Aug 31.
132 leaves ; 29 cm.
Mimeo. — Dialogue and action; numbered shots. — Revisions through 10/4/49; retake dated 11/16/49.

COMMENT: There are nine blue revision pages dated 9/9/49 and 10/4/49 and one blue page of retakes dated 11/16/49.

1950
Producer: Nunnally Johnson
Director: Henry King
Screenwriters: William Bowers, William Sellers
20th Century-Fox

79. HAMLET

Hamlet / produced and directed by Laurence Olivier ; a Two Cities production. — Postproduction script. — 1948 May 11.

181 leaves ; 29 cm.

Mimeo. — Shots, footage, frames, dialogue, action, and camera; reels indicated. — Includes character list, footage and frames per reel, music listing for each reel.

1948
Producer: Laurence Olivier
Director: Laurence Olivier
Screenwriters: Laurence Olivier, Alan Dent
Two Cities Films / General Film Distributors (England) / Universal-International (USA)

80. HARVEY

Harvey / screenplay by Robert Carson. — Revised first draft continuity. — 1949 Jul 18.

124 leaves ; 29 cm.

Mimeo. — Dialogue and action; numbered shots; occasional pencil markings; cover signed in ink: Fred Knoth. — Includes revisions dated 7/21/49.

COMMENT: There are 39 blue revision pages.

1951
Producer: John Beck
Director: Henry Koster
Screenwriters: Mary C. Chase, Oscar Brodney
Universal-International

81. HE WHO GETS SLAPPED

He who gets slapped / from the play by Leonid Andreyev ; scenario by Carey Wilson. — 1924 May 31.

80 leaves ; 29 cm.

Mimeo. — Numbered shots; titles and action. — Contains notes concerning layout diagram of circus. — Production #1480.

COMMENT: This shooting script contains the following prefatory notes: "All titles are temporary." "The study of Mr. Seastrom's diagram of the lay-out of the permanent European circus may be advisable in order to understand the movements of the various characters around the circus."

1924
Producer: Louis B. Mayer
Director: Victor Seastrom
Adaptation: Carey Wilson, Victor Seastrom
MGM

82. HEART IS A LONELY HUNTER, THE

The heart is a lonely hunter / screenplay by Thomas C. Ryan ; from the novel by Carson McCullers. — Revised final. — 1967 Sep 21.
138 leaves ; 29 cm.
Mimeo. — Dialogue and action; numbered shots.

1968
Producers: Thomas C. Ryan, Marc Merson
Director: Robert Ellis Miller
Screenwriter: Thomas C. Ryan
Brownstone and TCR Productions / Warner Bros.-Seven Arts

83. HEAVEN CAN WAIT

Heaven can wait / screenplay by Samson Raphaelson ; suggested by Birthday by L. Bus-Fekete ; directed by Ernst Lubitsch. — [1942?].
152 leaves ; 29 cm.
Mimeo, with typewritten title page and first leaf. — Dialogue and action; numbered shots. — Includes revisions dated 1/20/43 and 1/22/43.

COMMENT: Although the script is undated, the eight blue revision pages are dated. This was Samson Raphaelson's personal bound copy; his name is stamped in gilt on the cover.

1943
Producer: Ernst Lubitsch
Director: Ernst Lubitsch
Screenwriter: Samson Raphaelson
20th Century-Fox

84. HIGH ANXIETY

High anxiety / written by Mel Brooks, Ron Clark, Rudy DeLuca, Barry Levinson ; produced and directed by Mel Brooks. — 1977 Apr 5.
121 leaves ; 29 cm.
Photocopy. — Cover title: Mel Brooks in High anxiety. — Dialogue, camera, and action; numbered shots; illustrated cover. — Includes revisions dated 4/18/77; includes note regarding character name change.

COMMENT: There are seven revision pages.

1977
Producer: Mel Brooks
Director: Mel Brooks
Screenwriters: Mel Brooks, Ron Clark, Rudy DeLuca, Barry Levinson
A Crossbow Production / 20th Century-Fox

85. HOLD BACK THE DAWN

Hold back the dawn. — 1941 Feb 7.
133 leaves ; 29 cm.
Mimeo. — Dialogue and action; numbered shots; occasional markings. — Includes revisions to 2/18/41.

COMMENT: There are seven blue revision pages dated from 2/15/41 to 2/18/41. There are editing marks entered in pencil in several scenes.

1941
Producer: Arthur Hornblow, Jr.
Director: Mitchell Leisen
Screenwriters: Charles Brackett, Billy Wilder
Paramount

86. HOW GREEN WAS MY VALLEY

86a. How green was my valley / screenplay by Philip Dunne. — Revised final. — 1940 Dec 14.
174 leaves ; 29 cm.
Mimeo. — Extensive pencil markings, notations, and commentary throughout; two-column format with dialogue on right, camera and action on left; cover marked "D.Z. Conference".

COMMENT: The following is handwritten on the title page: "We miss one great love scene between Grifih [i.e., Gruffyd] and Ango hard [i.e., Angharad] after she comes back. — Why go into scandal — Where does it lead — a new unfinished issue in the last reel. — big moment — they will go away — the realization it can't be — part — scene with boy and Griffith — packing — whistle — she comes to mind, his regarding — 153 — Last reel is all wrong — " Numerous additional annotations throughout the script criticize action and characters and suggest editing changes and scene cuts. The initials "D.Z." appear on the cover in the same handwriting, suggesting that the annotations are Darryl Zanuck's.

86b. How green was my valley / screenplay by Philip Dunne ; based on the novel by Richard Llewellyn. — Continuity and dialogue taken from the screen. — 1941 Oct 22.

[173] leaves numbered variously by reel ; 29 cm.

Carbon typescript on onionskin. — Two-column format with camera and action on left, dialogue on right. — Cast and character list follows production credits. — 10,730 feet.

1941
Producer: Darryl F. Zanuck
Director: John Ford
Screenwriter: Philip Dunne
20th Century-Fox

87. I WAS A MALE WAR BRIDE

I was a male war bride. — Shooting final. — 1949 Feb 9.

160 leaves ; 29 cm.

Mimeo. — Frequent markings; dialogue and action; numbered shots. — revisions through 1/25/49.

COMMENT: There are nine blue revision pages dated from 1/20/49 to 1/25/49. Many of the scenes are crossed out on the original mimeograph stencil.

1949
Producer: Sol C. Siegel
Director: Howard Hawks
Screenwriters: Charles Lederer, Leonard Spigelgass, Hagar Wilde
20th Century-Fox

88. ICEMAN COMETH, THE

The iceman cometh / by Eugene O'Neill ; adapted for the American Film Theatre by Thomas Quinn Curtiss. — 1972 Nov 9.

208 leaves ; 29 cm.

Photoreproduction. — Dialogue and action; numbered scenes. — Includes staff and crew list, setting description, character descriptions, and revisions through 1/15/73.

COMMENT: There are 46 blue revision pages of 12/19/72, 17 pink revision pages of 1/2/73, 1/3/73, and 1/4/73, and 10 yellow revision pages of 1/15/73. A one-page description of the setting and eight pages of character descriptions precede the script. A complete staff and crew list with home phone numbers dated 1/9/73 is inserted at the beginning.

1973
Producer: Ely A. Landau
Director: John Frankenheimer
Screenwriter: Thomas Quinn Curtiss
American Film Theatre

89. IF I WERE KING

If I were king. — 1938 May 7.
[166] leaves numbered variously by sequence ; 29 cm.
Photocopy. — Dialogue and action; numbered sequence and shots. — Includes character list and partial cast. — Copied Oct 22, 1953.

1938
Producer: Frank Lloyd
Director: Frank Lloyd
Screenwriter: Preston Sturges
Paramount

90. IMAGES

Images / by Robert Altman. — First draft. — [1972?].
124 leaves ; 29 cm.
Photocopy. — Notation on original on p. 108; dialogue and action; numbered shots.

1972
Producer: Tommy Thompson
Director: Robert Altman
Screenwriter: Robert Altman
Lion's Gate—Hemdale Group Production / Columbia

91. INDIAN FIGHTER, THE

91a. The Indian fighter / screenplay by Frank Davis and Ben Hecht ; original story by Ben Kadish. — Superimposing instructions, action, and English master dialogue titles. — 1955 Dec.
59 leaves ; 33 cm.
Mimeo. — Column format with fade-in, fade-out footage, shot number, dialogue, and action. — Includes instructions for laboratories and translators, and statement of titles. — Exhibition footage: 7920 feet plus 7 frames; running time: 88 minutes.

COMMENT: This is a guide for the preparation of foreign subtitled versions of the film with a list of dialogue to be translated (as edited and condensed where necessary) and instructions for the placement and duration of the titles.

91b. The Indian fighter. — Dialogue continuity. — 1955 Oct 28.
28 leaves ; 33 cm.
Mimeo. — Compiled by Bea Kent. — Cover title: Dialogue continuity on "The Indian fighter". — Dialogue only.

COMMENT: This is a record of the film's dialogue.

91c. The Indian fighter / screenplay by Frank Davis and Ben Hecht ; original story by Ben Kadish. — Cutting continuity. — 1955 Oct 29.
45 leaves ; 33 cm.
Mimeo. — Compiled by Bea Kent. — Cover title: Cutting continuity on "The Indian fighter". — Column format includes code number, scene number, action, frame, feet, and total. — Exhibition footage: 7920 feet plus 13 frames.

COMMENT: This is a full cutting continuity with frame and footage counts.

1955
Producer: William Schorr
Director: Andre de Toth
Screenwriters: Frank Davis, Ben Hecht
United Artists

92. JANE EYRE

Jane Eyre. — Dialogue-title continuity. — 1943 Dec 21.
101 leaves ; 35 cm.
Mimeo. — Chart format with shot number, start, end, and total footage per shot; complete dialogue, title; occasional pencil notations and markings; signed illegibly. — Includes character list with brief descriptions and a plot synopsis.

COMMENT: This is a full dialogue and cutting continuity with footage and frame serial numbers and subtitling instructions for the preparation of foreign language versions.

1944
Producer: William Goetz
Director: Robert Stevenson
Screenwriters: Aldous Huxley, Robert Stevenson, John Houseman
20th Century-Fox

93. JAZZ SINGER, THE (1927)

The jazz singer / by Alfred A. Cohn ; from the stage play by Samson Raphaelson. — Adaptation and continuity ; final. — 1927.
[ca. 100] leaves ; 29 cm.
Photocopy. — Titles and action; numbered scenes and titles. — Script preceded by 1 photocopied leaf dated July 3, 1964, regarding dialogue on reel 5; includes cast and credits leaf.

COMMENT: Only the year appears on the script itself, but studio records indicate that Cohn was assigned to the project on March 14, 1927, and that Jolson had read a completed script by mid-June. Brief general instructions for the use of Vitaphone synchronized sound appear in the appropriate places in the script, but there is no dialogue. There is one page attached, a Warner Bros. interoffice memo to Bill Schaefer from DeLeon Anthony containing a transcription of the lyrics and dialogue of Jolson's "Blue Skies" sequence from the completed film.

1927
Producers: Sam and Jack Warner
Director: Alan Crosland
Scenario: Alfred Cohn
Titles: Jack Jarmuth
Warner Bros.

94. JAZZ SINGER, THE (1980)

94a. The jazz singer / from Herbert Baker. — [1979].
127 leaves ; 28 cm.
Photoreproduction. — Dialogue and action.

94b. The jazz singer. — [1979].
132 leaves ; 28 cm.
Photoreproduction. — Dialogue and action.

COMMENT: These are copies of the script sent for reading to Robert Carringer by the film's executive producer. The first was received in June 1979; the second was received in November 1979. Baker, Stephen Foreman, and Arthur Laurents all took more than one turn each on the development of the script.

1980
Producer: Jerry Leider
Director: Richard Fleischer
Screenwriter: Herbert Baker
Adaptation: Stephen H. Foreman
EMI Films / Associated Film Distribution

47

95. JOHNNY GUITAR

Johnny Guitar / screenplay deluxe by Roy Chanslor. — First draft. — 1953 Jun 10.

117 leaves ; 34 cm.

Mimeo. — Dialogue and action; numbered shots. — Includes cast of characters with brief descriptions on 2 leaves preceding script. — Production #1964.

COMMENT: Roy Chanslor, author of the source novel, did not receive a screenwriting credit for this first draft adaptation.

1954
Producer: Herbert J. Yates
Director: Nicholas Ray
Screenwriter: Philip Yordan
Republic

96. JUNIOR BONNER

Junior Bonner / screenplay by Jeb Rosebrook. — First draft. — 1971 Mar 15.

116 leaves ; 30 cm.

Photocopy. — Numbered shots; dialogue and action; title page: with revisions 3/23/71. — Includes revisions dated 4/23/71.

COMMENT: There are 17 revision pages dated 4/23/71.

1972
Producer: Joe Wizan
Director: Sam Peckinpah
Screenwriter: Jeb Rosebrook
Solar Films Productions for ABC Pictures / Cinerama Releasing Corp.

97. KANSAS CITY BOMBER

Kansas City Bomber / screenplay by Thomas Rickman ; from an original idea by Barry Sandler. — [197?].

113 leaves ; 29 cm.

Photoreproduction. — "Big Bertha" handwritten under printed cover title. — Dialogue and action; numbered shots.

COMMENT: This was screenwriter Thomas Rickman's personal copy of the script. *Big Bertha* was an early working title for the project.

1972
Producer: Marty Elfand
Director: Jerrold Freedman
Screenwriters: Thomas Rickman, Calvin Clements
MGM

98. KEY LARGO

Key Largo / screenplay by Richard Brooks and John Huston ; from the play by Maxwell Anderson. — Revised final. — 1947 Dec 16.
116 leaves ; 29 cm.
Mimeo. — Dialogue and action; numbered shots; occasional markings. — Includes cast of characters, cast and credits dated 5/19/48, one leaf titled "picture changes for file copies," revisions through 3/19/48.

COMMENT: There are 23 pink revision pages from 12/17/47 to 3/19/48. The last three white script pages have been crossed out, and the final pink sheet of picture changes has been added. Included are two pages of cast and credits with this note: "Please destroy previously issued cast and credits, 5/19/48."

1948
Producer: Jerry Wald
Director: John Huston
Screenwriters: Richard Brooks, John Huston
Warner Bros.

99. KING OF MARVIN GARDENS

The philosopher king / [by] Jacob Brackman. — First draft. — 1971 Sep 22.
126 leaves ; 29 cm.
Photocopy. — Title page title noted as tentative; release title in pencil. — Dialogue and action; numbered shots; frequent markings. — Includes revisions through 2/4/72; two-page character list with brief descriptions. — Production #8239.

COMMENT: There are 73 individually dated revision pages from 12/17/71 to 2/4/72.

1972
Producer: Bob Rafelson
Director: Bob Rafelson
Screenwriter: Jacob Brackman
BBS Productions / Columbia

100. KISS ME, STUPID

Kiss me, stupid / screenplay by Billy Wilder and I.A.L. Diamond. — [1964].
141, 13 leaves ; 29 cm.
Mimeo? — Dialogue and action; numbered shots; frequent markings; incomplete script. — Includes revisions dated Mar 16, 1964; character list with partial cast; script followed by shooting schedule dated Mar 2, 1964. — Production #6303.

COMMENT: This undated copy contains 14 individually dated blue revision pages of 3/16/64. It is incomplete, and on the last page, there is a note indicating a "final sequence to come." A 13-page shooting schedule is inserted at the end. Its format gives camera date and scene, description of set and location, cast, sequence, location or studio, and night or day. There are markings and annotations throughout, most dealing with property matters ("Bags for Dino, suitcase for Zelda").

1964
Producer: Billy Wilder
Director: Billy Wilder
Screenwriters: Billy Wilder, I.A.L. Diamond
Phalanx Productions

101. LAST PICTURE SHOW, THE

The last picture show / screenplay by Larry McMurtry and Peter Bogdanovich ; from the novel by Larry McMurtry. — Final draft. — 1970 Oct 2.

118 leaves ; 29 cm.

Photocopy. — Dialogue and action; numbered shots; occasional markings throughout. — Includes revisions through 11/14/70; 3 leaves of character descriptions.

COMMENT: There are 26 revision pages dated 1/6/70 or 11/14/70.

1971
Producer: Stephen J. Friedman
Director: Peter Bogdanovich
Screenwriters: Larry McMurtry and Peter Bogdanovich
BBS Productions / Columbia

102. LAST REMAKE OF BEAU GESTE, THE

The last remake of Beau Geste / original screenplay by Marty Feldman and C.J. Allen ; story by Marty Feldman and Sam Bobrick. — 1976 Jun 25.

139 leaves ; 29 cm.

Photoreproduction. — Dialogue and action; numbered shots. — Production #00343.

1977
Producer: William S. Gilmore, Jr.
Director: Marty Feldman
Screenwriters: Marty Feldman, Chris Allen
Universal

103. LAST TYCOON, THE

The last tycoon / a screenplay by Harold Pinter ; based on the novel by F. Scott Fitzgerald. — 1974 Nov 11.
124 leaves ; 37 cm.
Photocopy. — Dialogue and action; numbered shots.

1976
Producer: Sam Spiegel
Director: Elia Kazan
Screenwriter: Harold Pinter
Paramount

104. LATE GEORGE APLEY, THE

The late George Apley / screenplay by Philip Dunne ; from the play by John P. Marquand and George S. Kaufman ; based on the novel by John P. Marquand. — Continuity and dialogue taken from the screen. — 1947 Jan 16.
[144] leaves numbered variously by reel ; 29 cm.
Mimeo. — Two-column format with camera and action on left, dialogue on right.

1947
Producer: Fred Kohlmar
Director: Joseph L. Mankiewicz
Screenwriter: Philip Dunne
20th Century-Fox

105. LAURA

Laura / screenplay by Jay Dratler. — First draft continuity. — 1943 Oct 30.
127 leaves ; 30 cm.
Mimeo. — Cover title: L'aura. — Dialogue and action; numbered shots.

1944
Producer: Otto Preminger
Director: Otto Preminger
Screenwriters: Jay Dratler, Samuel Hoffenstein, Betty Reinhardt
20th Century-Fox

106. LEGEND OF THE LOST

Legend of Timbuctoo / screenplay by Ben Hecht. — [1956?].
154 leaves ; 28 cm.
Mimeo. — Cover title lined out and replaced in pencil by: The lost legend. — Dialogue and action; numbered shots.

COMMENT: Internal evidence indicates this is an early script of the 1957 Hathaway film.

1957
Producer: Henry Hathaway
Director: Henry Hathaway
Screenwriters: Ben Hecht, Robert Presnell, Jr.
Batjac Productions / United Artists

107. LETTER, THE

107a. The letter / screenplay by Howard Koch ; directed by William Wyler. — Final, part 1. — 1940 May 15.
124 leaves ; 29 cm.
Mimeo. — Dialogue and action; numbered shots. — Character list precedes script. — Appears to be a complete script.

107b. The letter / screenplay by Howard Koch ; directed by William Wyler. — Final, part 1. — 1940 May 15.
124 leaves ; 30 cm.
Mimeo. — Dialogue and action; numbered shots. — Includes revisions through May 27, 1940; character list precedes script. — Appears to be a complete script.

1940
Producer: Sources vary
Director: William Wyler
Screenwriter: Howard Koch
Warner Bros.

108. LIFE OF EMILE ZOLA, THE

The story of Emile Zola / screenplay by Norman Reilly Raine, and Heinz Herald, and Geza Herczeg ; original story by Heinz Herald and Geza Herczeg ; directed by William Dieterle ; executive producer Hal Wallis ; associate producer Henry Blanke. — Revised final. — 1937 Mar 16.
159 leaves ; 29 cm.
Mimeo. — Cover title: Zola. Crossed out and replaced by penciled "Truth is on the march." Cover sheet title: The life of Emile Zola. — Dialogue and action; numbered shots; "Henry Blanke" handwritten on cover. — Includes quotation sheet: "It takes five centuries to produce a Joan of Arc or a Zola." Mark Twain; mimeo credit sheet with typewritten additions dated 10/2/37; bits list.

COMMENT: The prefatory leaf containing the release title is dated 3/16/37. The cover contains the note: SAVE THIS COPY ONLY GOOD ONE.

1937
Producer: Hal B. Wallis
Director: William Dieterle
Screenwriters: Norman Reilly Raine, Heinz Herald, Geza Herczeg
Warner Bros.

109. LIFEBOAT

Lifeboat / screenplay by Jo Swerling. — Revised final. — 1943 Jul 29.

162 leaves ; 29 cm.

Mimeo. — Dialogue and action; numbered shots. — Includes revisions through 10/7/43.

COMMENT: There are 34 green revision pages dated from 8/4/43 to 10/7/43.

1944
Producer: Kenneth Macgowan
Director: Alfred Hitchcock
Screenwriter: Jo Swerling
20th Century-Fox

110. LITTLE WOMEN

Louisa M. Alcott's Little women / screenplay by Andrew Solt ; produced by David O. Selznick ; directed by Mervyn LeRoy. — Third draft script. — 1946 Sep 10.

176 leaves ; 29 cm.

Mimeo. — Dialogue and action; numbered shots; occasional pencil markings and notations. — Bound with:

1) Little women, seasons / from Mervyn LeRoy. — 1946 Sep 23. — 3 leaves. — Mimeo. — Precedes main script.

2) Little women, physical descriptions and characterizations / compiled from novel [by] Muriel Elwood. — 1st run. — 1946 Apr 2. — 30 leaves. — Mimeo. — Preceded by typed cover sheet. — Contains page references to novel.

3) Little women, background atmosphere research. — [1946?]. — [15] leaves. — Carbon typescript with typed additions.

1949
Producer: Mervyn LeRoy
Director: Mervyn LeRoy
Screenwriters: Andrew Solt, Sarah Y. Mason, Victor Heerman
MGM

111. LOLITA

Lolita / screenplay by Vladimir Nabokov ; based on his novel "Lolita." — American version, dialogue cutting continuity. — Printed in England ; reprinted in USA 1962 May 3.

[146] leaves numbered variously by reel ; 29 cm.

Photocopy. — Cover title: "Lolita" release script. — Projection footage and running time indicated before script; five-column format with scene, foot, frames, action, sound.

1962
Producer: James B. Harris
Director: Stanley Kubrick
Screenwriter: Vladimir Nabokov
Seven Arts Productions / A.A. Productions / Anya-Transworld Pictures / MGM

112. LONGEST DAY, THE

The longest day / by Cornelius Ryan. — Second revised screenplay. — 1961 Aug 31.

219 leaves ; 29 cm.

Mimeo? — Dialogue and action; numbered shots.

1962
Producer: Darry F. Zanuck
Director: American exteriors—Andrew Marton
British episodes—Ken Annakin
German episodes—Bernhard Wicki
Ste. Mère Église episodes—Gerd Oswald
Screenwriter: Cornelius Ryan
Additional episodes: Romain Gary, James Jones, David Pursall, Jack Seddon
Darryl F. Zanuck Productions / 20th Century-Fox

113. LOVE IN THE AFTERNOON

Love in the afternoon / [screenplay by] Billy Wilder and I.A.L. Diamond. — [1956].

156 leaves ; 29 cm.

Mimeo. — Dialogue and action; numbered shots. — Includes character list with partial cast; bound with 2 stills.

1957
Producer: Billy Wilder
Director: Billy Wilder
Screenwriter: Billy Wilder, I.A.L. Diamond
Allied Artists

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114. LOVES OF EDGAR ALLAN POE, THE

The loves of Edgar Allen Poe / screenplay by Samuel Hoffenstein and Tom Reed ; additional dialogue by Arthur Caesar. — Continuity and dialogue taken from the screen. — 1942 Jun 30.

[104] leaves numbered variously by reel ; 29 cm.

Mimeo. — Two-column format with scene, camera, and action on left, dialogue on right. — Cast and character list. — 6021 feet.

1942
Producer: Bryan Foy
Director: Harry Lachman
Screenwriters: Samuel Hoffenstein, Tom Reed, Arthur Caesar
20th Century-Fox

115. McCABE AND MRS. MILLER

The Presbyterian church wager / screenplay by Robert Altman , based on the novel "McCabe" by Edmund Naughton. — 1971 Jan 19.

120 leaves ; 29 cm.

Photocopy. — Dialogue, camera, action; numbered scenes. — Includes cast and character list, dated 4/28/71.

1971
Producers: David Foster, Mitchell Bromer
Director: Robert Altman
Screenwriters: Robert Altman, Brian McKay
Robert Altman Prod. / David Foster Prod. / Warner Bros.

MAN I KILLED, THE *See* BROKEN LULLABY

116. MARGIN FOR ERROR

116a. Margin for error / screenplay by Lillie Hayward. — Final script. — 1942 Sep 26.

137 leaves ; 29 cm.

Mimeo. — Dialogue and action; numbered shots. — Includes revisions through 11/12/42.

COMMENT: There are 48 blue revision pages from 10/5/42 to 11/12/42.

116b. Margin for error / screenplay by Lillie Hayward ; from the New York stage success by Clare Boothe. — Continuity and dialogue taken from the screen. — 1943 Jan 8.

[139] leaves numbered variously by reel ; 29 cm.

Mimeo. — Two-column format with action and camera on left, dialogue on right. — 6691 feet.

1943
Producer: Ralph Dietrich
Director: Otto Preminger
Screenwriter: Lillie Hayward
20th Century-Fox

117. MARTY

Marty. — [1954?].
90 leaves ; 28 cm.
Mimeo. — Dialogue and action; numbered shots. — Contains numbered scenes marked "omitted" and some revisions not on separate sheets dated through 11/19/54.

COMMENT: This is a revised shooting script. The only dates are for the occasional revisions, which are typed into the text.

1955
Producer: Harold Hecht
Director: Delbert Mann
Screenwriter: Paddy Chayefsky
United Artists

118. M*A*S*H

M*A*S*H / screenplay by Ring Lardner, Jr. ; from the novel by Richard Hooker. — Revised first draft screenplay. — 1968 Dec 11.
142 leaves ; 29 cm.
Mimeo. — Dialogue and action; numbered scenes.

1970
Producer: Ingo Preminger
Director: Robert Altman
Screenwriter: Ring Lardner, Jr.
Aspen Productions / 20th Century-Fox

119. MEANEST MAN IN THE WORLD, THE

119a. The meanest man in the world. — Revised final. — 1942 Jul 16.
123, [82] leaves ; 29 cm.
Mimeo. — Dialogue and action; numbered shots. — Includes revisions through 8/27/42; added scenes and retakes dated through 11/4/42.

COMMENT: There are nine blue revision pages dated from 7/24/42 to 8/27/42 and 82 pages of added scenes and retakes dated from 10/14/42 to 11/4/42.

119b. The meanest man in the world. — 1943 Apr 23.
110 leaves ; 35 cm.
Mimeo. — Chart format with shot number, start, end, and total footage per shot, complete dialogue, master title; occasional notations and corrections in footage numbers. — Includes summary of titles by reel; character sketches and synopsis precede the script.

COMMENT: This is a full dialogue and cutting continuity with footage and frame serial numbers and subtitling instructions for the preparation of foreign language versions.

1943
Producer: William Perlberg
Director: Sidney Lanfield
Screenwriters: George Seaton, Allan House
20th Century-Fox

120. MERRILY WE GO TO HELL

Merrily we go to hell / screenplay by Edwin Justus Mayer ; from the novel "I, Jerry, take thee, Joan" by Cleo Lucas ; director, Dorothy Arzner. — Final script. — 1932 Apr 9.
[151] leaves ; 38 cm.
Mimeo. — Numbered shots; two-column format with camera and action on left, dialogue on right. — Includes cast and character list.

COMMENT: This copy of the final shooting script contains carefully detailed shot descriptions and notations of the music and sound effects.

1932
Director: Dorothy Arzner
Screenwriter: Edwin Justus Mayer
Paramount

121. MERRY WIDOW, THE (1925)

121a. The merry widow / screen adaptation by Erich von Stroheim. — 1924 Jun 28.
[ca. 153] leaves ; 28 cm.
Carbon typescript on onionskin.

COMMENT: This is a carbon copy of the script. This note is handwritten on the cover: "This script made in rush for Miss O'[M]alley on June 28—1924—returned to us by her on May 6, 1926.—E.W."

121b. The merry widow / by Franz Lehar ; continuity by Erich von Stroheim. — 1924 Sep 18.
[258] leaves ; 28 cm.
Carbon typescript on onionskin. — Numbered scenes.

121c. The merry widow / screenplay by Erich von Stroheim and Benjamin Glaser. — 1924 Oct 7.
ca. 180 leaves ; 28 cm.
Mimeo. — Numbered scenes.

COMMENT: One mimeo leaf, for scenes 227–230, is replaced by a typewritten leaf.

1925
Director: Erich von Stroheim
Adaptation and scenario: Erich von Stroheim, Benjamin Glazer
Titles: Marion Ainslee
MGM

122. MERRY WIDOW, THE (1934)

122a. The merry widow / screenplay by Ernest Vajda and Samson Raphaelson ; based on the operetta by Franz Lehar ; directed by Ernst Lubitsch. — 1934 Feb 28.
102 leaves ; 30 cm.
Mimeo. — Numbered shots and sequences; dialogue and action.

COMMENT: This is an incomplete copy of the script, ending in the middle of the scene at the Embassy Ball when the ambassador receives the telegram from the king.

122b. The merry widow / screenplay by Ernest Vajda and Samson Raphaelson ; based on the operetta by Franz Lehar ; directed by Ernst Lubitsch. — 1934 Mar 24.
147 leaves ; 29 cm.
Mimeo. — Numbered shots and sequences; dialogue and action.

COMMENT: This complete copy contains 44 new pages beyond the ending of item 122a, and adds the song lyrics. This was screenwriter Raphaelson's personal bound copy; his name is stamped in gilt on the cover.

1934
Producer: Ernst Lubitsch
Director: Ernst Lubitsch
Screenwriters: Ernest Vajda, Samson Raphaelson
MGM

123. MIDNIGHT COWBOY

Midnight cowboy / screenplay by Waldo Salt ; from the novel by James Leo Herlihy ; producer, Jerome Hellman ; director, John Schlesinger. — [1969].
113 leaves ; 29 cm.
Photocopy. — Dialogue and action.

COMMENT: This copy was provided for educational purposes by the Writers Guild of America, West.

1969
Producer: Jerome Hellman
Director: John Schlesinger
Screenwriter: Waldo Salt
Jerome Hellman Prod. / United Artists

124. MISFITS, THE

124a. Cutting continuity on The misfits. — 1961 Jan 10.
61 leaves ; 35 cm.
Mimeo. — Camera and action; reels, footage, frame, and scene numbers shown in margins. — 11,207 feet, 12 frames; 124 minutes 32 seconds.

124b. The misfits / screenplay by Arthur Miller. — List of superimposing instructions, action descriptions, and English master titles. — 1961 Feb 10.
68 leaves ; 35 cm.
Mimeo. — Dialogue, complete dialogue, brief action, footage, etc., in columns. — Exhibition footage 11,207 plus 1 frame; 13 reels, 124 minutes 31 seconds. — Accompanied by:
The misfits : trailer / United Artists Corporation. — 1961 Jan 16. — 4 leaves. — Mimeo. — Footage, dialogue, camera, action.

COMMENT: These are sets of instructions for the preparation of foreign-language subtitled versions of the film and its advertising trailer. Included are brief continuity descriptions, the English dialogue which is to be translated for subtitling, and footage and frame guides indicating where the titles are to be inserted.

1961
Producer: Frank E. Taylor
Director: John Huston
Screenwriter: Arthur Miller
Seven Arts Production / United Artists

125. MISTER ROBERTS

Mister Roberts / screenplay by Frank Nugent and Joshua Logan. — Second revised final shooting script. — 1955 Feb 15.
133 leaves ; 29 cm.
Mimeo. — Dialogue and action; numbered shorts; "2nd rev" entered in pen before "final" on cover. — Includes cast of characters on 2 leaves dated 2/15/55 with "Ginny Brown" lined out and replaced in ink by "Ann Girard"; photocopied cast and credits dated 3/2/55.

1955
Producer: Leland Hayward
Director: John Ford, Mervyn LeRoy
Screenwriters: Frank Nugent, Joshua Logan
Warner Bros.

126. MOBY DICK

126a. Moby Dick / screenplay by Ray Bradbury. — Final script. — 1954 Feb 22.
148 leaves ; 28 cm.
Photocopy. — Dialogue and action; numbered shots; undated correction leaves marked "FC"; cover sheet dated in pencil. — Includes cast and credit list dated 1/27/56.

126b. Moby Dick / screenplay by Ray Bradbury. — Final script. — 1954 Feb 22.
148, [20] leaves ; 29 cm.
Mimeo. — Dialogue and action; numbered shots; occasional markings. — Includes cast and credits sheet dated 1/27/56; 20 variously numbered leaves follow script, bound upside down.

COMMENT: There are 20 undated blue pages; the original pages they replaced are inserted upside down and backward at the end.

1956
Producer: John Huston
Director: John Huston
Screenwriters: Ray Bradbury, John Huston
Warner Bros.

127. MY DARLING CLEMENTINE

127a. My darling Clementine / screenplay by Samuel G. Engel and Winston Miller. — First draft continuity. — 1946 Feb 22.
146 leaves ; 29 cm.
Mimeo. — Dialogue and action; numbered shots; markings in pencil throughout; cover marked in pencil: D.Z.

COMMENT: This is a copy of the script used by producer Darryl Zanuck. There are corrections, doodlings, and notes throughout in his hand – for example, "Ann Baxter test" and "Why not shoot cactus instead of Alice?"

127b. My darling Clementine / screenplay by Samuel G. Engel and Winston Miller. — Final script. — 1946 Mar 11.

139 leaves ; 29 cm.

Mimeo. — Dialogue and action; numbered shots. — Revisions through 3/30/46; script followed by 4 mimeo leaves headed "revised—added scenes and retakes" dated through 7/10/46.

COMMENT: There are 38 blue revision pages from 3/22/46 to 3/30/46. The added scenes and retakes are on blue paper and are dated from 7/8/46 to 7/10/46.

127c. My darling Clementine / screenplay by Samuel G. Engel and Winston Miller ; from a story by Sam Hellman ; based on a book by Stuart N. Lake. — Continuity and dialogue taken from the screen. — 1946 Oct 23.

[123] leaves numbered variously by reel ; 29 cm.

Mimeo. — Two-column format with dialogue on right, scene number, action, and camera on left. — Includes one sheet titled: Songs heard over titles. — 8728 feet.

1946
Producer: Samuel G. Engel
Director: John Ford
Screenwriters: Samuel G. Engel, Winston Miller
20th Century-Fox

128. MY FAIR LADY

My fair lady / screenplay by Alan Jay Lerner ; based on the musical play with book and lyrics by Alan Jay Lerner and music by Frederick Loewe ; from Bernard Shaw's "Pygmalion". — Final script. — 1963 Jun 24.

140 leaves ; 29 cm.

Mimeo. — Dialogue and action; numbered shots. — Includes cast and credits sheet dated 12/1/64; cast list dated 6/24/63 with characters' names; opening sheet describing background for titles; revisions through 10/29/63.

COMMENT: The 140 leaves contain 55 blue revision pages dated from 7/3/63 to 10/29/63. Most of the revisions are dated 7/3/63.

1964
Producer: Jack L. Warner
Director: George Cukor
Screenwriter: Alan Jay Lerner
Warner Bros.

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129. NAKED AND THE DEAD, THE

The naked and the dead / screenplay by Denis Sanders and Terry Sanders. — Third revised final. — 1957 Dec 6.

157 leaves ; 29 cm.

Photocopy. — Dialogue and action; numbered shots. — Includes revisions through 1/21/58; cast and credits dated 5/21/58.

1958
Producer: Paul Gregory
Director: Raoul Walsh
Screenwriters: Denis and Terry Sanders
RKO-Teleradio Pictures / Warner Bros.

130. NATIONAL LAMPOON'S ANIMAL HOUSE

National Lampoon's Animal house / by Harold Ramis, Douglas Kenney, and Chris Miller. — Final draft screenplay. — 1977 Aug 29.

125 leaves ; 29 cm.

Photoreproduction. — Dialogue, camera, action; numbered scenes. — Production #00432.

1978
Producers: Matty Simmons, Ivan Reitman
Director: John Landis
Screenwriters: Harold Ramis, Douglas Kenney, Chris Miller
Universal

131. NIGHT OF THE IGUANA, THE

The night of the iguana / screenplay by Anthony Veiller and John Huston ; from the play by Tennessee Williams. — Final version. — 1963 Sep 19.

140 leaves ; 30 cm.

Photocopy. — Dialogue and action; numbered shots; occasional markings; handwritten copyright notation for MGM 1964. — Includes revisions to 12/7/63.

COMMENT: There are 72 inserted revision pages dated from 9/23/63 to 12/7/63.

1964
Producer: Ray Stark
Director: John Huston
Screenwriters: Anthony Veiller, John Huston
MGM

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132. 1900 [NINETEEN HUNDRED]

1900 / screenplay by Bernardo Bertolucci, Franco Arcalli, Guiseppe Bertolucci. — c1974.
108 leaves ; 28 cm.
Photocopy. — Prose narrative.

COMMENT: Not a screenplay as such, this is an extensively detailed prose description in English of the film's continuity.

1977
Producer: Alberto Grimaldi
Director: Bernardo Bertolucci
Screenwriters: Franco Arcalli, Guiseppi Bertolucci, Bernardo Bertolucci
PEA Produzioni Europee (Rome) / Associate Les Productions GmbH (Berlin) / Artists Associates s.a., Artemis Film (Paris) / Paramount

133. NOTHING SACRED

Nothing sacred / screenplay by Ben Hecht ; directed by William A. Wellman ; produced by David O. Selznick. — Final shooting script. — 1937 Jun 12.
65 leaves ; 32 cm.
Mimeo on onionskin. — Cover sheet title begins: Selznick International presents Nothing Sacred. — Dialogue and action; numbered shots.

1937
Producer: David O. Selznick
Director: William Wellman
Screenwriter: Ben Hecht
Selznick International / United Artists

134. OH, GOD

Oh, God / written by Carl Reiner ; from 1st draft screenplay by Larry Gelbart ; from the novel by Avery Corman. — Final. — 1976 Oct 19.
140 leaves ; 29 cm.
Photoreproduction. — Dialogue and action; numbered shots; title page contains name: George Burns.

1977
Producer: Jerry Weintraub
Director: Carl Reiner
Screenwriter: Larry Gelbart
Warner Bros.

135. OLD MAN AND THE SEA, THE

The old man and the sea / screenplay by Peter Viertel. — Revised final continuity. — 1957 Aug 28.

98 leaves ; 29 cm.

Photocopy. — Dialogue and action; numbered shots. — Includes cast and credits sheet dated 11/29/57; a prefatory note on the novel as source.

COMMENT: The prefatory note reads: "Please remember the book itself is the basis of this film (insofar as those portions portrayed) and that its use in conjunction with this continuity is essential."

1958
Producer: Leland Hayward
Director: John Sturges
Screenwriter: Peter Viertel
Warner Bros.

136. ONE FLEW OVER THE CUCKOO'S NEST

One flew over the cuckoo's nest / screenplay by Lawrence Hauben and Bo Goldman ; based on the novel by Ken Kesey. — Final draft. — 1974 Dec 5.

136 leaves ; 29 cm.

Mimeo. — Dialogue and action; numbered shots. — Includes time, location, and character list.

1975
Producers: Saul Zaentz, Michael Douglas
Director: Milos Forman
Screenwriters: Lawrence Hauben, Bo Goldman
Fantasy Films for United Artists

137. ONE HOUR WITH YOU

One hour with you / screenplay by Samson Raphaelson. — Final script. — 1931 Dec 24.

[126] leaves numbered variously by sequence ; 36 cm.

Mimeo; some typewritten leaves. — Title page altered in pen and pencil to include: "Lyrics by Leo Robin, etc." and "Direction and supervision: Ernst Lubitsch."; last scene is penned out and a revised scene is added; two-column format with camera and action on left, dialogue on right.

COMMENT: This was Raphaelson's personal bound copy; his name is stamped in gilt on the cover. It contains a few annotations by him, and a rewritten last scene (the earlier mimeographed ending is crossed out and a new ending [typescript] which was actually used in the film is inserted after the last page).

1932
Producer: Ernst Lubitsch
Director: Ernst Lubitsch, assisted by George Cukor
Screenwriter: Samson Raphaelson
Paramount

138. OUR MAN IN HAVANA

Our man in Havana / novel and screenplay by Graham Greene. — Release script. — c1959.

[111] leaves numbered variously by reel ; 21 × 33 cm.

Mimeo. — Three-column format with total, scene, feet, frames on left, camera and action in center, and dialogue on right; frequent notations, references to the novel, and markings throughout.

COMMENT: This is a complete record of the film's dialogue and continuity, with frame and footage counts. It is the copy of the script used by Gene Phillips in the preparation of his *Graham Greene: The Films of His Fiction* (1974). It is extensively annotated by Phillips, especially in regard to changes from book to film.

1960
Producer: Carol Reed
Director: Carol Reed
Screenwriter: Graham Greene
Columbia

139. OUT OF THE PAST

Build my gallows high. — Final script. — 1946 Oct 24.

135 leaves ; 29 cm.

Mimeo. — "Out of the past" penciled over typed title. — Dialogue and action; numbered shots ; change dates penciled on cover sheet; "Mr. Duff" on cover in pen. — Includes revisions through 12/6/46.

COMMENT: There are 20 blue revision pages from 11/4/46 to 12/6/46.

1947
Producers: Warren Duff, Robert Sparks
Director: Jacques Tourneur
Screenwriter: Geoffrey Homes
RKO

140. PALM BEACH STORY, THE

The Palm Beach story / screenplay by Preston Sturges. — 1941 Nov 21.
157 leaves ; 29 cm.
Mimeo. — Dialogue and action; numbered shots. — Includes character list with partial cast.

1942
Producer: Paul Jones
Director: Preston Sturges
Screenplay: Preston Sturges
Paramount

141. PATTON

Patton (Blood and Guts) / screenplay by Francis Ford Coppola and Edmund H. North. — Revised screenplay. — 1968 Jul 8.
157 leaves ; 29 cm.
Photoreproduction. — Dialogue, camera, action; numbered scenes.

1970
Producer: Frank McCarthy
Director: Franklin J. Schaffner
Screenwriters: Francis Ford Coppola, Edmund H. North
A Frank McCarthy–Franklin J. Schaffner Production / 20th Century-Fox

142. PHILADELPHIA STORY, THE

The Philadelphia story / [screenplay by] Waldo Salt, Donald Ogden Stewart. — Temporary incomplete. — 1940 Jun 4.
137 leaves ; 30 cm.
Mimeo. — Dialogue and action; numbered shots; frequent pencil markings and notations; cover signed "J. Mankiewicz"; "temporary incomplete" altered to read "temporary complete". — Changes and additions listed on verso of cover; includes prefatory note on the number of pages; revisions through 6/15/40.

COMMENT: This copy contains ten individually dated revision pages from 6/5/40 to 6/15/40. There are annotations throughout involving clearances on the use of proper names, titles of works, and quotations. For instance, at one point an allusion to Leopold Stokowski is ordered eliminated by the producer.

1940
Producer: Joseph L. Mankiewicz
Director: George Cukor
Screenwriter: Donald Ogden Stewart
MGM

143. PINKY

Pinky / screenplay by Philip Dunne, Dudley Nichols. — Revised final script. — 1949 Mar 5.

163 leaves ; 29 cm.

Mimeo. — Dialogue and action; numbered shots. — Revisions through 4/19/49; script followed by two typescript leaves titled "Pennsylvania eliminations on Pinky" listing deletions and a statement describing conditions of revocation of license.

COMMENT: There are 14 blue revision pages dated from 3/18/49 to 4/19/49. The Pennsylvania State Board of Censors objected to a scene in which two loafers in a lane make advances toward Pinky, and Fox agreed to remove the offending material. The board issued an approval seal, but "with reluctance—not because of the theme—but because of the inflammatory director. We suggest you read the notice on the certificate 'the Board reserves the right to revoke this certificate,' and advises [*sic*] that if this film causes real distress at any place or for any people in the state, we will feel privileged to the right to revoke the license."

1949
Producer: Darryl F. Zanuck
Director: Elia Kazan
Screenwriters: Philip Dunne, Dudley Nichols
20th Century-Fox

144. PLACE IN THE SUN, A

A place in the sun / screenplay by Michael Wilson ; based on Theodore Dreiser's "An American tragedy". — 1949.

167 leaves ; 29 cm.

Photocopy. — Dialogue and action; numbered shots; bound with several photocopied stills; leaves dated 8/5/49 through 9/23/49.

COMMENT: This is a photocopy of an original which contained eight production stills inserted at the corresponding scenes in the script.

1951
Producer: George Stevens
Director: George Stevens
Screenwriters: Michael Wilson, Harry Brown
Paramount

145. PLAY IT AGAIN, SAM

Play it again, Sam / screenplay by Woody Allen ; based on a play by Woody Allen. — Revised shooting script. — [1971].
119 leaves ; 29 cm.
Mimeo. — Dialogue and action; numbered shots; illustrated cover. — Revision dated 8/30/71.

1976
Producer: Arthur P. Jacobs
Director: Herbert Ross
Screenwriter: Woody Allen
Apjac Productions in association with Rollins-Joffe Productions / Paramount

146. PRISONER OF SHARK ISLAND, THE

Shark island / original screenplay by Nunnally Johnson. — Revised final. — 1935 Oct 23.
133 leaves ; 29 cm.
Mimeo. — Occasional penciled notations; numbered shots; dialogue and action. — Includes character list.

COMMENT: The notations, in red pencil, apparently indicate dialogue and scene changes made during shooting.

1936
Producer: Darryl F. Zanuck
Director: John Ford
Screenwriter: Nunnally Johnson
20th Century-Fox

147. PRODUCERS, THE

The producers / by Mel Brooks. — 1967 Mar ; c1966.
101 leaves ; 29 cm.
Photoreproduction. — Dialogue and action; numbered shots.

COMMENT: This copy is part of the Writers Guild of America's script series made available to schools and other institutions for educational use.

1967
Producer: Sidney Glazier
Director: Mel Brooks
Screenwriter: Mel Brooks
Sidney Glazier–Springtime Productions–Crossbow Prod. / Embassy Pictures

148. PUBLIC ENEMY, THE

The public enemy / by Kubec Glasmon and John Bright ; screenplay by Harvey Thew. — Final script. — 1931 Jan 18.
134 leaves ; 29 cm.
Mimeo. — Dialogue and action; numbered shots.

COMMENT: This copy contains the following prefatory caution: "The script is final and the dialogue is not to be changed or altered on the set, unless authorized by the production office." Darryl Zanuck.

1931
Director: William A. Wellman
Screenwriter: Harvey Thew
Warner Bros.

149. QUEEN CHRISTINA

Christina / by Salka Viertel and Marget Le Vino ; story thread and continuity by Bess Meredyth and Salka Viertel. — 1932 Nov 21.
171 leaves ; 29 cm.
Original typescript. — Cover: "Queen" penciled over "Christina". — Dialogue and action; numbered shots.

1933
Producer: Walter Wanger
Director: Rouben Mamoulian
Screenwriters: Salka Viertel, H. M. Harwood, S. N. Behrman
MGM

150. QUICK MILLIONS

Quick millions / directed by Rowland Brown ; photographed by Joseph August ; edited by Harold Schuster. — Dialogue taken from the screen. — 1931 Mar 11.
47 leaves ; 29 cm.
Mimeo. — Dialogue with brief action notes; reels indicated. — 6200 feet.

1931
Director: Rowland Brown
Screenwriters: Courtney Terrett, Rowland Brown, John Wray
Fox Film Corporation

151. THE QUIET MAN

The quiet man / screenplay by Frank S. Nugent ; from the story by Maurice Walsh. — Cutting continuity. — [195?].
116 leaves ; 37 cm.
Mimeo. — Dialogue and action; numbered shots; cover sheet specifies uses of this continuity. — 13 reels; production #1912.

1952
Producer: Merian C. Cooper
Director: John Ford
Screenwriter: Frank S. Nugent
Argosy Productions / Republic

152. REBECCA

Rebecca / screenplay by Robert E. Sherwood and Joan Harrison ; from the novel by Daphne du Maurier ; adaptation by Philip MacDonald and Michael Hogan ; produced by David O. Selznick ; directed by Alfred Hitchcock. — Final shooting script. — 1939 Sep 7.

148 leaves ; 29 cm.

Mimeo. — Dialogue and action; numbered shots; occasional notations.

1940
Producer: David O. Selznick
Director: Alfred Hitchcock
Screenwriters: Robert E. Sherwood, Joan Harrison
Adaptation: Philip MacDonald, Michael Hogan
Selznick International / United Artists

153. REBEL WITHOUT A CAUSE

Rebel without a cause / screenplay by Stewart Stern. — Final script. — 1955 Mar 3.

117 leaves ; 30 cm.

Mimeo. — Dialogue and action; numbered shots; previous dialogue, business, scene changes are indicated. — Includes revisions through 5/18/55; cast and credits sheet dated 8/12/55; cast of characters on 2 leaves dated 3/25/55, with descriptive paragraphs.

COMMENT: There are 82 revision pages dated from 3/26/55 to 5/18/55.

1955
Producer: David Weisbert
Director: Nicholas Ray
Screenwriter: Stewart Stern
Warner Bros.

154. RED BADGE OF COURAGE

Red badge of courage. — [1950?].

72 leaves ; 29 cm.

Mimeo. — Camera, dialogue, and action.

70

COMMENT: This is an undated shooting script with no shot or scene numbers shown.

1951
Producer: Gottfried Reinhardt
Director: John Huston
Screenwriter: John Huston
MGM

155. RETURN OF FRANK JAMES, THE

The return of Frank James / original screenplay by Sam Hellman. — Continuity and dialogue taken from the screen. — 1940.
[151] leaves numbered variously by reel ; 29 cm.
Mimeo. — Two-column format with camera and action on left, dialogue on right. — Includes cast and character list. — 8440 feet.

1940
Producer: Darryl F. Zanuck
Director: Fritz Lang
Screenwriter: Sam Hellman
20th Century-Fox

156. RIO BRAVO

Rio Bravo / original screenplay by Jules Furthman, Leigh Brackett. — Final. — 1958 Feb 26.
122 leaves ; 29 cm.
Mimeo? — Dialogue and action; numbered shots. — Includes revision leaves dated 6/17/58; cast and credits dated 1/19/59; cast of characters with brief descriptions dated 2/26/58 on 2 leaves.

COMMENT: There are three blue revision pages.

1959
Producer: Howard Hawks
Director: Howard Hawks
Screenwriters: Jules Furthman, Leigh Brackett
Armada Productions / Warner Bros.

157. ROCKY

Rocky / by Sylvester Stallone. — Master script. — 1976.
125 leaves ; 29 cm.
Photocopy. — Dialogue and action; numbered shots. — Revisions through 1/7/76.

COMMENT: There are 99 revision pages dated from 11/28/75 to 1/7/76.

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1976
Producers: Irwin Winkler, Robert Chartoff
Director: John G. Avildsen
Screenwriter: Sylvester Stallone
United Artists

158. ROMEO AND JULIET

Romeo and Juliet / [screenplay by] Talbot Jennings. — Complete. — 1935 Nov 13.
93 leaves ; 29 cm.
Mimeo. — Revisions through 3/4/36; "From Talbot Jennings November 13, 1935"; "Script okayed by Mr. Thalberg Mar 4 1936"; "Cover and first page torn by production dept. 2-18-36"; dialogue and action; numbered shots.

COMMENT: There are 53 pink revision pages from 11/16/35 to 3/4/36.

1936
Producer: Irving Thalberg
Director: George Cukor
Screenwriter: Talbot Jennings
MGM

159. ROSEMARY'S BABY

Rosemary's baby / screenplay by Roman Polanski ; based on the novel by Ira Levin. — Preliminary script. — 1967 May 15.
185 leaves ; 29 cm.
Mimeo. — Dialogue and action; numbered shots.

1968
Producer: William Castle
Director: Roman Polanski
Screenwriter: Roman Polanski
William Castle Enterprises / Paramount

160. ROYAL SCANDAL, A

160a. The Czarina / screenplay by Edwin Justus Mayer. — Revised final. — 1944 Aug 9.
138 leaves ; 29 cm.
Mimeo. — "Released as A Royal Scandal" penned on cover. — Dialogue and action; numbered shots. — Includes 5 leaves of retakes dated 1/8/45 and 2 revision leaves dated 8/19/44.

160b. Czarina : (a royal scandal) / screenplay by Edwin Justus Mayer ; adapted by Bruno Frank ; from a play by Lajos Biro and Melchior Lengyel. — Continuity and dialogue taken from the screen. — 1945 Feb 28.

[156] leaves numbered variously by reel ; 29 cm.

Mimeo. — Two-column format with scene, camera, action on left, and dialogue on right. — 8400 feet.

1945
Producer: Ernst Lubitsch
Director: Otto Preminger
Screenwriter: Edwin Justus Mayer
20th Century-Fox

161. SAILOR WHO FELL FROM GRACE WITH THE SEA, THE

The sailor who fell from grace with the sea : a screenplay / by Lewis John Carlino ; from the book by Yukio Mishima. — 1975 Jan 20.

116 leaves ; 29 cm.

Photoreproduction. — Dialogue, camera, and action; numbered scenes. — Quotations from original novel incorporated into descriptions of action.

1976
Producer: Martin Poll
Director: Lewis John Carlino
Screenwriter: Lewis John Carlino
Avco Embassy Pictures / 20th Century-Fox

162. SALUTE

Salute / screen story by John Stone ; dialogue by James K. McGuinness ; directed by John Ford ; photographed by Joseph August ; edited by Alex Troffey. — Dialogue and action taken from screen. — 1929 Aug 3.

109 leaves ; 28 cm.

Dialogue and action taken from the screen by Helen Ba[illegible]hart and Peggy Lent. — Mimeo. — Includes cast and credit sheet. — 7610 feet.

1929
Director: John Ford
Screenplay, dialogue: James K. McGuinness
Titles: Wilbur Morse, Jr.
Fox Film Corporation

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163. SCARLET EMPRESS, THE

The scarlet Empress / a screenplay based on the life of Catherine the Great ; director, Josef von Sternberg. — Second yellow script. — 1933 Aug 23.

88 leaves ; 37 cm.

Mimeo. — Running title: Her regiment of lovers. — "Paramount Studio release date Sept. 5, 1934". — Two-column format with action on left, dialogue on right; shots numbered within sequences. — Includes sheet with departmental notes describing time and place of settings; contains one still titled "Marlene Dietrich in Catherine the Great." Still title crossed out and replaced in pen by "Scarlet Empress".

COMMENT: The prefatory page of "Departmental Notes" is about authenticity in scenic design, costuming, and the casting of extras.

1934
Director: Josef von Sternberg
Screenwriter: Manuel Komroff
Paramount

164. SCOUNDREL, THE

The scoundrel written, directed, and produced by Ben Hecht and Charles MacArtnur. — Release dialogue script. — 1935 May 8.

[64] leaves numbered variously by reel ; 30 cm.

Mimeo. — Two-column format with action and camera on left, and dialogue on right; numbered shots. — 6940 feet; 8 reels.

COMMENT: This is primarily a transcription of the dialogue from the screen. The descriptions of the continuity are very brief. A heading on the first page indicates the script as "CENSORSHIP DIALOGUE SCRIPT."

1935
Producers: Ben Hecht, Charles MacArthur
Directors: Ben Hecht, Charles MacArthur
Screenwriters: Ben Hecht, Charles MacArthur
Paramount

165. SEND ME NO FLOWERS

Send me no flowers / by Julius Epstein. — Final screenplay. — 1963 Nov 26.

124 leaves ; 29 cm.

Photoreproduction. — Dialogue and action; numbered shots. — Revision leaves dated through 1/13/64. — Cover: Harry Keller. — Production #01940.

COMMENT: There are 75 blue revision pages from 12/9/63 to 1/13/64 and 16 pink revision pages of 12/19/63 and 1/13/64.

1964
Producer: Harry Keller
Director: Norman Jewison
Screenwriter: Julius J. Epstein
Martin Melcher Productions / Universal

166. SHANGHAI EXPRESS

Shanghai express / screenplay by Jules Furthman ; from the original story by Harry Hervey ; director, Josef von Sternberg. — White script. — 1931 Oct 2.

[121] leaves numbered variously by sequence ; 36 cm.

Photocopy. — Two-column format with dialogue on right, camera and action on left; numbered by shot and sequence. — Contains one still photograph. — Paramount release date Feb 15, 1932.

1932
Director: Josef von Sternberg
Screenwriter: Jules Furthman
Paramount

167. SHOP AROUND THE CORNER

The shop around the corner / from Samson Raphaelson. — 1939 Oct 20.

125 leaves ; 28 cm.

Mimeo. — Dialogue and action; numbered shots and sequences; some penciled notations and changes.

COMMENT: In two places in this script, emendations to scenes are glued to the opposing leaf. The cover notes "okayed by Mr. Lubitsch." This was Samson Raphaelson's personal bound copy; his name is stamped in gilt on the cover.

1940
Producer: Ernst Lubitsch
Director: Ernst Lubtisch
Screenwriter: Samson Raphaelson
MGM

168. SINGIN' IN THE RAIN

168a. Singing in the rain / [screenplay] from Betty Comden, Adolph Green ; producer, Mr. Freed. — Temporary incomplete. — 1950 Aug 10.

87 leaves ; 29 cm.

Mimeo. — Dialogue and action; shots and scenes not numbered; cover stamp altered to read "temporary complete"; leaves dated from 8/10/50 to 9/14/50; revisions indicated within text.

168b. Singing in the rain / [screenplay by] Betty Comden and Adolph Green. — Temporary complete script. — 1950 Oct 5.

90 leaves ; 29 cm.

Mimeo. — Dialogue and action; numbered shots.

1952
Producer: Arthur Freed
Directors: Gene Kelly, Stanley Donen
Screenwriters: Betty Comden, Adolph Green
MGM

169. SLAUGHTERHOUSE-FIVE

Slaughterhouse-five / screenplay by Stephen Geller ; based on the novel by Kurt Vonnegut, Jr. ; producer: Paul Monash. — Revised first draft. — 1970 Nov 5.

130 leaves ; 28 cm.

Photoreproduction. — Dialogue and action; numbered shots. — Production #00114.

1972
Producer: Paul Monash
Director: George Roy Hill
Screenwriter: Stephen Geller
George Roy Hill-Paul Monash Prod. / Universal

170. SMILING LIEUTENANT, THE

The smiling lieutenant / adaptation and dialogue by Ernest Vajda and Samson Raphaelson ; direction by Ernst Lubitsch ; music by Oscar Straus ; lyrics by Clifford Grey. — First white script. — 1931 Jan 27.

[167] leaves numbered variously by sequence ; 28 cm.

Mimeo. — Penciled notations and markings throughout; two-column format with camera and action on left, dialogue on right. — Includes character list with partial cast.

COMMENT: The cast list has only the three principal parts filled in with players – Chevalier, Colbert, and Hopkins. This was Samson Raphaelson's personal bound copy; his name is stamped in gilt on the cover.

1931
Producer: Ernst Lubitsch
Director: Ernst Lubitsch
Screenwriters: Ernest Vajda, Samson Raphaelson
Paramount

171. SORCERER

Sorcerer / a screenplay by Walon Green ; based on the novel "Wages of fear" by Georges Arnaud. — [1976?].
200 leaves ; 28 cm.
Photoreproduction. — Dialogue and action; numbered shots.

1977
Producer: William Friedkin
Director: William Friedkin
Screenwriter: Walon Green
Paramount / Universal

172. SOUND AND THE FURY, THE

The sound and the fury / screenplay by Irving Ravetch and Harriet Frank, Jr. ; from the novel by William Faulkner. — Revised final script. — 1958 Jul 1.
135 leaves ; 29 cm.
Mimeo. — Dialogue and action; numbered shots. — Includes revisions through 9/16/58.

COMMENT: There are 44 blue revision pages dated from 7/31/58 to 9/16/58.

1959
Producer: Jerry Wald
Director: Martin Ritt
Screenwriter: Irvin Ravetch
20th Century-Fox

173. SPECTER OF THE ROSE

Specter of the rose / [by] Ben Hecht. — 1945 Dec 1.
105 leaves ; 29 cm.
Mimeo. — Title page: Republic Productions and Jenny present Ben Hecht's Specter of the rose. — Dialogue and action; title page, cast and characters, and technical credits leaves typeset; bound with seven stills interspersed throughout the text. — Title page date is for completed production.

77

1946
Producer: Ben Hecht
Director: Ben Hecht
Screenwriter: Ben Hecht
Republic

174. SPIRIT OF ST. LOUIS, THE

The Spirit of St. Louis / screenplay by Billy Wilder and Wendell Mayes ; based on the book by Charles A. Lindbergh ; adaptation by Charles Lederer. — Final script. — 1957 Jan 8.
97 leaves ; 29 cm.
Mimeo. — Dialogue and action; numbered shots. — Includes cast and credits sheet dated 11/20/56; two leaves with full credits. — "Rev" on cover in ink before "final".

COMMENT: The second credit list is different from the list dated 11/20/56 and is apparently taken from the screen.

1957
Producer: Leland Hayward
Director: Billy Wilder
Screenwriters: Billy Wilder, Wendell Mayes
Adaptation: Charles Lederer
Warner Bros.

175. STAGE DOOR

Stage door. — 1937 Jul 31.
152 leaves ; 29 cm.
Carbon of typescript. — Dialogue, action, and camera; numbered shots; occasional penciled notations on opposing leaf.

1937
Producer: Pandro S. Berman
Director: Gregory La Cava
Screenwriters: Morrie Ryskind, Anthony Veiller
RKO

176. STAR IS BORN, A (1954)

A star is born / musical screenplay by Moss Hart ; based on the Dorothy Parker, Alan Campbell, Robert Carson screenplay ; from a story by William Wellman and Robert Carson. — Final script. — 1953 Oct 7.
110 leaves ; 29 cm.
Photocopy. — Dialogue and action; numbered shots. — Includes revision through 5/17/54; cast and characters sheet dated 7/21/54; cast of characters with some descriptive paragraphs.

COMMENT: There are 60 revision leaves dated from 10/16/53 to 5/17/54. The following prefatory note appears: "No dialogue changes, either additions or deletions, and no set or production changes are to be made in this script without the written approval of J. L. Warner, Steve Trilling, or T. C. Wright."

1954
Producer: Sidney Luft
Director: George Cukor
Screenwriter: Moss Hart
Warner Bros.

177. STAR IS BORN, A (1976)

A star is born / written by John Gregory Dunne and Joan Didion ; executive producer, John Foreman ; producer, John Peters ; director, Jerry Schatzberg. — Third draft. — 1974 Aug 23.
137 leaves ; 29 cm.
Photocopy. — Cover titles: A star is born - Rainbow road - Untitled screenplay. Last two titles lined out. — Dialogue and action; numbered shots.

COMMENT: Frank Pierson in *New York* magazine, November 15, 1976, p. 49: "So far six writers and three directors have all abandoned ship"; apparently Jerry Schatzberg was one of these.

1976
Producer: Jon Peters
Director: Frank Pierson
Screenwriters: John Gregory Dunne, Joan Didion, Frank Pierson
First Artists / Warner Bros.

178. STAR WARS

178a. Star wars / [by] George Lucas. — Fourth draft. — 1976 Feb 15.
156 leaves ; 29 cm.
Photocopy. — All leaves dated 4/15/76 or 4/19/76; dialogue and action; shots numbered in both margins; omitted shots indicated.

178b. The adventures of Luke Starkiller [*sic*] as taken from the "Journey of the Whills" / by George Lucas. Saga I : Star Wars. — Revised fourth draft. — 1976 Mar 15.
156 leaves ; 30 cm.
Photocopy. — All leaves dated 4/15/76 or 4/19/76; various scene and shot numbers; dialogue and action. — Photo of poster with 20th Century-Fox logo precedes script.

1977
Producer: Gary Kurtz
Director: George Lucas
Screenwriter: George Lucas
20th Century-Fox

179. STEAMBOAT ROUND THE BEND

Steamboat round the bend / screenplay by Dudley Nichols and Lamar Trotti ; from the novel by Ben Lucien Burman. — Final shooting script. — 1935 Apr 22.

125 leaves ; 30 cm.

Mimeo. — Revisions dated 5/9/35; numbered scenes; dialogue and action; cover stamped "last copy".

COMMENT: There are 11 blue revision sheets.

1935
Producer: Sol M. Wurtzel
Director: John Ford
Screenwriters: Dudley Nichols, Lamar Trotti
20th Century-Fox

180. STING, THE

The sting / screenplay by David S. Ward. — Final draft screenplay — 1972 Dec 14.

129 leaves ; 29 cm.

Photoreproduction. — Dialogue and action; numbered shots. — Revisions dated through 1/11/73. — Production #02062.

COMMENT: There are two pink revision pages of 11/22/72, 15 blue pages of 12/4/72, 28 pink pages of 1/9/73, one blue page of 1/10/73, and two yellow pages of 1/11/73.

1973
Producers: Tony Bill, Michael & Julia Phillips
Director: George Roy Hill
Screenwriter: David S. Ward
Richard D. Zanuck-David Brown Presentation / Universal

181. STRANGERS ON A TRAIN

Strangers on a train / screenplay by Raymond Chandler and Czenzi Ormonde ; adaptation by Whitfield Cook ; from the novel by Patricia Highsmith. — Final script. — 1950 Oct 18.

156 leaves ; 29 cm.

Photocopy. — Dialogue and action; numbered shots; script is in 3 parts, part I dated 10/18/50, part II not dated, part III dated 11/14/50. — Includes cast of characters on 2 leaves with descriptions of main characters; cast and credit sheet dated 1/17/51 with release date of 6/30/51; revisions through 12/16/50.

COMMENT: There are 46 revision pages dated from 11/1/50 to 12/16/50. Despite a notation to the contrary on the title page, this is a complete script.

1951
Producer: Alfred Hitchcock
Director: Alfred Hitchcock
Screenwriters: Raymond Chandler, Czenzi Ormonde
Warner Bros.

182. STREETCAR NAMED DESIRE, A

A streetcar named Desire / screenplay by Tennessee Williams ; adaptation by Oscar Saul ; based on the original play "A streetcar named Desire" by Tennessee Williams, as presented on the stage by Irene Mayer Selznick. — Final screenplay. — [1950].

132 leaves ; 29 cm.

Mimeo. — Dialogue and action; numbered shots. — Includes revisions to 11/2/50; cast and credits dated 3/1/51. — Script is in 3 parts. Part II dated 8/12/50, part III dated 8/15/50.

COMMENT: Though the title page is undated, there are 39 individually dated blue revision pages from 8/28/50 to 11/2/50.

1951
Producer: Charles K. Feldman
Director: Elia Kazan
Screenwriter: Tennessee Williams
Warner Bros.

183. SULLIVAN'S TRAVELS

Sullivan's travels. — 1941 May 5.

145 leaves ; 29 cm.

Mimeo. — Dialogue and action; numbered shots. — Script leaves dated 5/2/41 through 5/5/41; revisions dated 5/8/41.

81

COMMENT: This script contains a rewritten ending on seven blue revision pages. It also has the following prefatory note: "This is the story of a man who wanted to wash an elephant. The elephant darn near ruined him." Also included is an interoffice memo with the following instruction: "In the script of *Sullivan's Travels*, wherever the title 'For Whom the Night Falls' appears, please change it to 'Oh, Brother, Where Art Thou?' "

1941
Producer: Paul Jones
Director: Preston Sturges
Screenwriter: Preston Sturges
Paramount

184. SUN ALSO RISES, THE

The sun also rises / by Ernest Hemingway ; [screenplay by] Peter Viertel. — Revised temporary script. — 1956 Jun 25.
140 leaves ; 29 cm.
Mimeo. — Dialogue and action; numbered shots.

1956
Producer: Darryl F. Zanuck
Director: Henry King
Screenwriter: Peter Viertel
20th Century-Fox

185. SUNSET BOULEVARD

Sunsent Boulevard / written by Charles Brackett, Billy Wilder, D.M. Marshman, Jr. — [Continuity and dialogue taken from the screen]. — 1950.
93 leaves ; 28 cm.
Mimeo. — Two-column format with camera and action on left, dialogue on right; occasional pencil markings and notations; credits begin with cast of characters on a separate sheet.

1950
Producer: Charles Brackett
Director: Billy Wilder
Screenwriters: Charles Brackett, Billy Wilder, D.M. Marshman, Jr.
Paramount

186. SUSPICION

Before the fact / screenplay by Samson Raphaelson ; based on "Before the fact" by Francis Iles ; produced and directed by Alfred Hitchcock. — 1941 Feb 12.

232 leaves ; 29 cm.

Mimeo. — Dialogue and action; numbered shots. — Revision leaves dated through 3/15/41.

COMMENT: There are 51 blue revision pages from 1/24/41 to 3/15/41.

1941
Producer: Alfred Hitchcock
Director: Alfred Hitchcock
Screenwriters: Samson Raphaelson, Joan Harrison, Alma Reville
RKO

187. SWAMP WATER

Swamp water / screenplay by Dudley Nichols ; from the novel by Vereen Bell. — Final script. — 1941 Jun 14.

137 leaves ; 29 cm.

Mimeo. — Dialogue and action, numbered shots. — Includes introduction, character list. — Revisions through 7/17/41; added scenes dated 9/11/41 on leaves 1-6, 9/3/41 and 9/4/41 on leaves 1-16; added scenes and retakes dated 9/3/41 on leaves 1A-8A.

COMMENT: There are 13 blue revision pages from 6/16/41 to 7/17/41 plus 31 pages of added scenes and retakes from 9/3/41 to 9/11/41 at the end. The list of characters includes bit parts. There is a prefatory note reading, "This is the story of a boy and a girl, of a boy and a dog, of a father and a son, of a man and his wife — and a lot of other purely fine people and dogs. And oh yes, of a mighty obliging big knicker of an alligator!"

1941
Producer: Irving Pichel
Director: Jean Renoir
Screenwriter: Dudley Nichols
20th Century-Fox

188. TAXI DRIVER

Taxi driver / by Paul Schrader. — Final shooting script. — 1975 Aug 29.

105 leaves ; 29 cm.

Photocopy. — Dialogue and action; occasional annotations; numbered shots. — Includes revision sheets through 6/13/75; prefatory quote from Thomas Wolfe; one sheet describing the character Travis Bickle.

COMMENT: There are 63 revision pages dated 5/5/75 to 6/13/75.

1976
Producer: Michael Phillips, Julia Phillips
Director: Martin Scorsese
Screenwriter: Paul Schrader
Columbia

189. TENDER IS THE NIGHT

Tender is the night / screenplay by Ivan Moffat. — Final script. — 1961 Jan 31.
172 leaves ; 29 cm.
Mimeo. — Cover title: F. Scott Fitzgerald's Tender is the night. — Dialogue and action; numbered shots; occasional markings; script preceded by introductory quote on 1 leaf. — Includes revisions dated 2/8/61.

COMMENT: There are two blue revision pages. A few scenes in this copy are crossed out by hand. The quotation preceding the script reads: "In the real dark night of the soul it is always three o'clock in the morning." F. Scott Fitzgerald.

1962
Producer: Henry T. Weinstein
Director: Henry King
Screenwriter: Ivan Moffat
20th Century-Fox

190. TENNESSEE JOHNSON

Andrew Johnson : the man on America's conscience / from Wells Root. — Temporary complete. — 1941 Feb 4.
189 leaves ; 28 cm.
Mimeo. — Cover title altered in pen to read "Tennessee Johnson." — Dialogue and action; numbered shots. — Many leaves individually dated from 11/18/40 to 1/27/41.

COMMENT: There are 112 individually dated revision pages from 11/18/40 to 1/27/41.

1942
Producer: J. Walter Ruben
Director: William Dieterle
Screenwriters: John L. Balderston, Wells Root
MGM

191. THAT LADY IN ERMINE

That lady in ermine / screenplay by Samson Raphaelson. — Continuity and dialogue taken from the screen. — 1948 Jul 28.
[112] leaves numbered variously by reel ; 28 cm.
Mimeo. — Two-column format with camera and action on left, dialogue on right. — 8310 feet.

1948
Producer: Ernst Lubitsch
Director: Ernst Lubitsch
Screenwriter: Samson Raphaelson
20th Century-Fox

192. THEY DRIVE BY NIGHT

They drive by night / screenplay by Jerry Wald and Richard Macaulay ; from the novel by A.I. Bezzerides ; director Raoul Walsh. — [1940].
146 leaves ; 29 cm.
Typescript on onionskin. — "Long Haul" penciled on cover sheet. — Dialogue and action; numbered shots; "George Raft, Humphrey Bogart, Ann Sheridan, Ida Lupino" penciled on cover sheet. — Includes revised cast of characters with brief descriptions; revisions through 5/28/40 and 7/17/52.

COMMENT: "Long Haul" is penciled above the typewritten title and is apparently a tentative working title. Although the script itself is undated, it contains 16 revision pages individually dated from 4/20/40 to 5/14/40 and one page of added scenes dated 5/28/40. Unaccountably, two of the revision pages are dated 5/28/52 and one is dated 7/17/52.

1940
Producer: Hal B. Wallis
Director: Raoul Walsh
Screenwriters: Jerry Wald, Richard Macauley
Warner Bros.

193. THIEVES LIKE US

Thieves like us / based on the novel by Edward Anderson ; adaptation by Joan Tewkesbury. — [197?].
122 leaves ; 30 cm.
Photocopy. — Script preceded by quote from Proverbs of Solomon; dialogue and action; numbered shots; occasional changes marked in hand.

1974
Producer: Jerry Bick
Director: Robert Altman
Screenwriters: Calder Willingham, Joan Tewkesbury, Robert Altman
United Artists

194. THINGS TO COME

Things to come / adapted from the work by H.G. Wells. — [1935?].

[139] leaves numbered variously by reel ; 36 cm.

Photocopy. — Two-column format; number and type of shot on left with action, footage and frames, dialogue on right.

COMMENT: This is a full dialogue and cutting continuity with footage and frame serial numbers.

1936
Producer: Alexander Korda
Director: William Cameron Menzies
Screenwriter: H. G. Wells (sources vary)
London Films / United Artists

195. THIS GUN FOR HIRE

This gun for hire / screenplay by Albert Maltz and W.R. Burnett. — 1941 Oct 21.

139 leaves ; 29 cm.

Mimeo. — Dialogue and action; numbered shots; occasional penciled notations. — Includes a cast of characters.

COMMENT: The notations are scene changes and scene cuts and are in an unknown hand.

1942
Producer: Richard M. Blumenthal
Director: Frank Tuttle
Screenwriters: Albert Maltz, W. R. Burnett
Paramount

196. THREE MUSKETEERS (THE QUEEN'S DIAMONDS)

The three musketeers (Diamonds of the queen) / screenplay by George MacDonald Fraser ; based on the novel by Alexandre Dumas. — Release script. — 1973 Dec.

[165] leaves numbered variously by reel ; 21 × 35 cm.

Mimeo. — Chart forms showing shot number, length of shot, running total, action, sound; paper color alternating by reel; cover: "postproduction script, prepared in London"; cover leaf gives name and address for Valerie Booth.

1974
Producer: Alexander Salkind
Director: Richard Lester
Screenwriter: George MacDonald Fraser
20th Century-Fox

197. TOAST OF NEW YORK, THE

Robber barons / screenplay by P.J. Wolfson. — Estimating script. — 1936 Nov 14.
226 leaves ; 29 cm.
Mimeo. — Cover sheet title in pencil: The toast of New York. — "Mr. Small" on cover; numbered shots; dialogue and action. — 1332 speeches; 225 pages.

COMMENT: One sheet is numbered "80-81" accounting for the difference between number on the last leaf and the stated number of pages on the cover.

1937
Producer: Edward Small
Director: Rowland V. Lee
Screenwriters: Dudley Nichols, John Twist, Joel Sayre
RKO

198. TOBACCO ROAD

Tobacco road / screenplay by Nunnally Johnson. — Final script. — 1940 Nov 25.
123 leaves ; 29 cm.
Mimeo. — Dialogue and action; numbered shots. — Revisions dated 11/28/40; retakes dated 1/10/41 on 5 unnumbered leaves.

COMMENT: There are nine blue revision pages of 11/28/40, plus five blue pages of retakes following the script.

1941
Producer: Darryl F. Zanuck
Director: John Ford
Screenwriter: Nunnally Johnson
20th Century-Fox

199. TOPAZE

Topaze / screenplay by Ben Hecht ; continuity by Charles Lederer ; from the play by Marcel Pagnol. — Final script. — 1932 Nov 30.
178 leaves ; 30 cm.
Mimeo. — "Mr. Wilkinson" penciled on cover; numbered shots; dialogue and action. — Production #58-291. — Number of speeches: 672.

1933
Director: Harry d'Abbadie d'Arrast
Screenwriter: Ben Levy
RKO

200. TREASURE ISLAND

Treasure Island / by Robert Louis Stevenson ; adaptation by John Lee Mahin. — 1934 Mar 8.
169 leaves ; 30 cm.
Mimeo. — Dialogue and action; numbered shots; scripts okayed by Mr. Stromberg. — Includes revisions dated 3/29/34.

COMMENT: There are 41 pages of revisions.

1934
Producer: Hunt Stromberg
Director: Victor Fleming
Screenwriter: John Lee Mahin
MGM

201. TREASURE OF SIERRA MADRE, THE

The treasure of Sierra Madre / script by John Huston ; from the novel by B. Traven. — Revised final. — 1947 Jan 10.
143 leaves ; 29 cm.
Photocopy. — Dialogue and action; numbered shots. — Includes revisions through 6/9/47; a cast and credits list.

COMMENT: This is the draft of the screenplay edited and with an introduction by James Naremore and published by the University of Wisconsin Press in 1979.

1948
Producer: Henry Blanke
Director: John Huston
Screenwriter: John Huston
Warner Bros.

202. TREE GROWS IN BROOKLYN, A

A tree grows in Brooklyn / screenplay by Tess Slesinger and Frank Davis with contributions by Anita Loos. — Shooting final. — 1944 May 1.
178 leaves ; 29 cm.
Mimeo. — Dialogue and action; numbered shots. — Revisions through 7/6/44.

COMMENT: There are 18 blue revisions pages from 5/23/44 to 7/6/44.

1945
Producer: Louis D. Lighton
Director: Elia Kazan
Screenwriters: Tess Slesinger, Frank Davis
20th Century-Fox

203. TROUBLE IN PARADISE

203a. Trouble in paradise (The honest finder) / screenplay by Samson Raphaelson ; adaptation by Grover Jones ; from the play by Laszlo Aladar ; direction, Ernst Lubitsch. — First script. — 1932 Jul 15.

[161] leaves numbered variously by sequence ; 36 cm.

Mimeo with typed title page. — Two-column format with camera and action on left, dialogue on right; numbered shots and sequences. — Includes character list with partial cast; leaf dated Jul 15, 1932, listing contract players for uncast parts.

COMMENT: The title "The honest finder" is on the mimeographed script pages, but "Trouble in paradise" is on the retyped title leaf. This was Raphaelson's personal bound copy; his name is stamped in gilt on the binding, and it is signed by him on the inside front cover.

203b. Trouble in paradise / screenplay by Samson Raphaelson ; adapted by Grover Jones ; from the play by Laszlo Aladar. — Release dialogue script. — 1932 Oct 15.

[84] leaves numbered variously by reel ; 36 cm.

Photocopy. — Two-column format with camera and action on left, dialogue on right with numbering, sound, and synchronization notes.

COMMENT: This is a full dialogue and cutting continuity with footage and frame serial numbers.

1932
Producer: Ernst Lubitsch
Director: Ernst Lubitsch
Screenwriter: Samson Raphaelson
Paramount

204. TURNING POINT, THE

The turning point / by Arthur Laurents. — Revised final. — 1976 Jul 2.

118 leaves ; 30 cm.

Photoreproduction. — Dialogue and action; numbered shots. — Includes revision leaves through 8/31/76.

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COMMENT: This copy contains 13 blue revision pages of 7/19/76 and 8/31/76, 10 pink revision pages of 7/21/76 and 7/30/76, and 22 green revision pages of 8/17/76.

1977
Producers: Herbert Ross, Arthur Laurents
Director: Herbert Ross
Screenwriter: Arthur Laurents
20th Century-Fox

205. TWO YEARS BEFORE THE MAST

Two years before the mast / [screenplay by] Seton I. Miller, George Bruce. — 1944 Apr 18.

160 leaves ; 29 cm.

Mimeo. — Dialogue and action; numbered shots; leaves dated from 4/10/44 to 4/18/44. — Includes character sheet with partial cast.

1946
Producer: Seton I. Miller
Director: John Farrow
Screenwriters: Seton I. Miller, George Bruce
Paramount

206. UNFAITHFULLY YOURS

Unfaithfully yours / screenplay by Preston Sturges. — Revised final. — 1948 Feb 10.

154, 42 leaves ; 29 cm.

Mimeo. — Dialogue and action; numbered shots; second sequence consists of 42 charts giving extra talent and bits, cast and wardrobe change, scene numbers and short resume of action, effects, music and miscellaneous, construction essential, and essential props. — Revision through 3/4/48; script followed by one leaf titled "index to revised breakdowns," one leaf titled "interiors," one leaf titled "exteriors," dated 2/17/48.

COMMENT: There are 42 white pages dated 2/18/48, 91 white pages dated 2/13/48, and 15 blue revision pages from 2/16/48 to 3/4/48.

1948
Producer: Preston Sturges
Director: Preston Sturges
Screenwriter: Preston Sturges
20th Century-Fox

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207. UNHOLY THREE, THE

The unholy three / story by C.A. Robbins ; scenario by Waldemar Young. — Cutting continuity. — [1925] Apr 10.
[ca. 50] leaves numbered variously by reel ; 29 cm.
Mimeo. — Columns show scene number, title, color, feet, description. — Accompanied by:
1) Final title list of The unholy three. — 1925 Apr 10. — 13 leaves. — Carbon typescript on onionskin.
2) Reader's report for the book by C.A. Robbins / by W.F. Willis. — 1924 Oct 30. — 13 leaves. — Carbon typescript on onionskin.
3) Projection room showing / critique dictated by Bela Sekely. — 1925 Mar 11. — 3 leaves. — Carbon typescript on onionskin.
4) The unholy three, a story by C.A. Robbins from the continuity written by Waldemar Young. — 4 leaves. — Typescript on onionskin; signed "Bogen".

COMMENT: The script is a full cutting and title continuity with footage and color tinting numbers. The title list includes the opening credit titles.

1925
Director: Tod Browning
Screenwriter: Waldemar Young
MGM

208. UNMARRIED WOMAN, AN

An unmarried woman / an original screenplay by Paul Mazursky. — Revised final. — 1977 Mar 11.
120 leaves ; 28 cm.
Photoreproduction. — Dialogue and action; numbered shots.

1977
Producers: Paul Mazursky, Tony Ray
Director: Paul Mazursky
Screenwriter: Paul Mazursky
20th Century-Fox

209. UP THE RIVER

Up the river / directed by John Ford ; photographed by Joseph August ; edited by Frank Hull. — 1930 Sep 18.
118 leaves ; 29 cm.
Mimeo. — Screen continuity by Helen Barnhart and Peggy Lent. — Numbered shots; occasional penciled notations; dialogue and action. — Includes credits sheet.

COMMENT: There are handwritten dialogue notations on one leaf.

1930
Director: John Ford
Story-Scenario-Dialogue: Maurice Watkins
Fox Film Corp.

210. VALENTINO

Valentino / original screenplay by Ken Russell ; additional dialogue by John Byrum. — 1975 Sep 17.
138 leaves ; 29 cm.
Photocopy. — Dialogue and action; numbered scenes.

1978
Producers: Irwin Winkler and Robert Chartoff
Director: Ken Russell
Screenwriters: Ken Russell, Mardik Martin
Aperture Films / United Artists

211. VIRGIN AND THE GYPSY, THE

The virgin and the gypsy / technical shooting script by Christopher Miles ; screenplay by Alan Plater. — 1969 May.
151 leaves ; 29 cm.
Photocopy of original signed by Christopher Miles. — Two-column format, detailed camera and action on left, dialogue on right.

1970
Producer: Kenneth Harper
Director: Christopher Miles
Screenwriter: Alan Plater
Kenwood Films for London Screenplays / Chevron Pictures

212. VIVA VILLA

Viva Villa / film editor Robert J. Kern. — Dialogue cutting continuity. — 1934 Apr 5.
[107] leaves numbered variously ; 29 cm.
Mimeo. — Column format with feet, frames, dialogue, camera, and action.

COMMENT: This is a full dialogue and cutting continuity with footage and frame serial numbers.

1934
Producer: David O. Selznick
Director: Jack Conway
Screenwriter: Ben Hecht
MGM

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213. VIVA ZAPATA

Zapata / screenplay by John Steinbeck. — Second revised screenplay. — 1951 Jan 24.
132 leaves ; 29 cm.
Mimeo? — Dialogue and action; numbered shots; occasional pencil markings and notations.

1952
Producer: Darryl F. Zanuck
Director: Elia Kazan
Screenwriter: John Steinbeck
20th Century-Fox

214. WALKING DOWN BROADWAY

Six girls. — Revised final script. — 1937 Dec 8.
138 leaves ; 29 cm.
Mimeo. — Dialogue and action; numbered shots. — Includes revision leaves to 12/16/37.

COMMENT: This script contains 37 blue revision pages dated from 12/11/37 to 12/16/37.

1938
Producer: Sol M. Wurtzel
Director: Norman Foster
Screenwriters: Robert Chapin, Karen De Wolf
20th Century-Fox

215. WEE WILLIE WINKIE

Wee Willie Winkie. — First draft continuity. — 1936 Nov 23.
134 leaves ; 30 cm.
Mimeo. — Cover and first leaf contain penciled doodling, especially the name D.F. Zanuck. — Occasional penciled notations and markings throughout; dialogue and action. — Numbered shots.

COMMENT: This copy contains markings and notes in pencil in an oversized, childish scrawl, suggesting that this copy may have been used by the film's star, Shirley Temple. There are also pencil markings throughout in another hand indicating scene and dialogue changes.

1937
Producer: Gene Markey
Director: John Ford
Screenwriters: Ernest Pascal, Julien Josephson
20th Century-Fox

216. WELCOME TO L.A.

Welcome to L.A. : City of one night stands / screenplay by Alan Rudolph ; music by Richard Baskin. — First draft. — [197?].
[8], 92 leaves ; 29 cm.
Mimeo. — Dialogue and action; numbered shots. — Six leaves with lyrics from "City of one night stands" precede script; includes cast of characters with brief descriptions.

1977
Producer: Robert Altman
Director: Alan Rudolph
Screenwriter: Alan Rudolph
Lion's Gate Films / United Artists

217. WESTERN UNION

Western Union. — Revised final. — 1940 Sep 10.
157 leaves ; 29 cm.
Mimeo. — Dialogue and action; numbered shots. — Revisions through 11/25/40; retake section numbered variously and dated 12/4/40 follows script.

COMMENT: There are 68 blue revision pages from 9/20/40 to 11/25/40 and nine blue retake pages. The initials "D.Z." [= Darryl F. Zanuck] are signed on the cover.

1941
Producer: Harry Joe Brown
Director: Fritz Lang
Screenwriter: Robert Carson
20th Century-Fox

218. WHIRLPOOL

Whirlpool / screenplay by Lester Bartow and Andrew Solt ; based on a novel by Guy Endore. — [Dialogue and action taken from the screen]. — 1950.
[117] leaves numbered variously by reel ; 29 cm.
Mimeo. — Screenplay listing for Lester Bartow penned out and replaced by "Ben Hecht". — Two-column format with camera and action on left, dialogue on right.

1950
Producer: Otto Preminger
Director: Otto Preminger
Screenwriters: Ben Hecht, Andrew Solt
20th Century-Fox

219. WHITE DAWN, THE

The white dawn / by Thomas Rickman ; from the novel by James Houston. — Second draft. — 1973 Mar.
124 leaves ; 29 cm.
Photoreproduction. — Dialogue and action; numbered scenes. — Contains author's note giving historical setting of place and time.

COMMENT: This was screenwriter Thomas Rickman's personal copy of the script.

1974
Producer: Martin Ransohoff
Director: Philip Kaufman
Screenwriters: James Houston, Tom Rickman
Adapted by: Martin Ransohoff
Paramount

220. WHITE HEAT

White heat / screenplay by Ivan Goff and Ben Roberts. Part I. — Revised final. — 1949 May 4.
131 leaves ; 29 cm.
Photocopy. — Dialogue and action; numbered shots. — Includes revisions through 6/13/49; cast and characters; cast of characters with brief descriptions. — Script followed by 2 leaves headed "Pick-up shots" dated 6/18/49.

COMMENT: This copy contains the following prefatory warning: "No dialogue changes, whether additions or deletions, and no set or production changes are to be made in this script without the written approval of J. L. Warner, Steve Trilling, or T. C. Wright."

1949
Producer: Louis F. Feldman
Director: Raoul Walsh
Screenwriters: Ivan Goff, Ben Roberts
Warner Bros.

221. WILD GIRL

Wild girl. — Continuity taken from the screen. — 1932 Oct 1.
111 leaves ; 29 cm.
Mimeo. — Two-column format with camera and action on left, dialogue on right. — 6950 feet.

1932
Director: Raoul Walsh
Screenwriters: Doris Anderson, Edwin Justus Mayer
Fox Film Corp.

222. WILSON

Wilson / screenplay by Lamar Trotti. — Revised shooting final. — 1943 Sep 13.

155 leaves ; 29 cm.

Mimeo. — Dialogue and action; numbered shots. — Includes author's note about Wilson's character.

COMMENT: The prefatory author's note is four paragraphs long and describes Woodrow Wilson's life and career.

1944
Producer: Darryl F. Zanuck
Director: Henry King
Screenwriter: Lamar Trotti
20th Century-Fox

223. WINGED VICTORY

Winged victory / screenplay by Moss Hart. — Final script. — 1944 Feb 29.

146 leaves ; 29 cm.

Mimeo. — Dialogue and action, numbered shots; occasional penciled notations.

COMMENT: The notations in this copy change "Air Corps" to "Air Force."

1944
Producer: Darryl F. Zanuck
Director: George Cukor
Screenwriter: Moss Hart
20th Century-Fox

224. WOLF MAN, THE

Wolf man / by Curt Siodmak. — 1941 Aug 1.

136 leaves ; 29 cm.

Typescript on onionskin. — Dialogue and action; numbered shots; occasional penciled notations.

COMMENT: This is the original ribbon copy of a typewritten script.

1941
Director: George Waggner
Screenwriter: Curt Siodmak
Universal

225. WOMAN UNDER THE INFLUENCE, A

A woman under the influence / by John Cassavetes. — 1972 Aug 23.
139 leaves ; 29 cm.
Photocopy. — Dialogue and action; numbered shots.

1974
Producer: Sam Shaw
Director: John Cassavetes
Screenwriter: John Cassavetes
Faces International Films

226. WUTHERING HEIGHTS

Wuthering Heights. — 1938 Dec 12.
123 leaves ; 29 cm.
Mimeo. — Revised sheets dated through 1/23/39. — "Wm. Knop" in pen on cover sheet; numbered shots; dialogue, action, and detailed camera notes.

COMMENTS: This copy contains 52 revision pages dated from 12/1/38 to 1/23/39.

1939
Producer: Samuel Goldwyn
Director: William Wyler
Screenwriters: Ben Hecht, Charles MacArthur
Samuel Goldwyn / United Artists

227. YOUNG FRANKENSTEIN

Young Frankenstein / screenplay by Gene Wilder and Mel Brooks. — Fourth draft. — 1974 Feb 7.
134 leaves ; 28 cm.
Photoreproduction. — Dialogue and action; numbered shots.

1974
Producer: Michael Gruskoff
Director: Mel Brooks
Screenwriters: Gene Wilder, Mel Brooks
Crossbow Productions / 20th Century-Fox

YOUNG SCARFACE *See* BRIGHTON ROCK

UNPRODUCED SCRIPTS

228. AMERICAN CAVALCADE

[Various story treatments for "American cavalcade" later retitled "Battle Hymn"]. — 1942–1944.

1) American cavalcade / from MacKinlay Kantor, George Froeschel. — 1942 Apr 14 to 1942 Jul 22. — 208 p. ; 29 cm. — Mimeo. — Title in mimeo: Battle Hymn. — Lacks p. 29–42.

2) Battle hymn: rewrite on treatments / from George Froeschel and Starr Paret. — 1943 Aug 2 to 1943 Aug 26. — 67 leaves ; 29 cm. — "From Kantor and Froeschel": cover. "American cavalcade" replaced in hand by "Battle hymn. — Carbon typescript. — Two copies of leaves 30–67. — Extensive annotations.

3) Main ideas of "American cavalcade" / from George Froeschel. — 1943 Aug 12. — 3 leaves ; 29 cm. — Carbon typescript.

4) American cavalcade. Chapters 1–4 / from Carl Sandburg. — 1944 Oct 4. — 45 leaves ; 29 cm. — Leaf numbered 45–71. — Mimeo. — 2 copies. — Extensive corrections.

5) American cavalcade. Chapters 5–19 / [from Carl Sandburg?]. — Undated. — Leaves 72–430 ; 29 cm. — Mimeo. — Some penciled corrections. — Leaf 107.1 is carbon typescript.

PLOT SUMMARY AND COMMENT: These are script drafts for an unproduced MGM project.

The main idea of the story is that a respected American figure, after a long and successful life of public service, feels compelled to write a book justifying American ideals in a time of waning national self-confidence. The book will be passed on to representatives of the new generation, who will see their own selves reflected in its contents.

In the Kantor/Froeschel version, the new generation are represented by Congressman Ned Miller and his estranged wife Barbara. The Millers split up over apparently irreconcilable differences, one of which is a political issue: in regard to the deepening crisis in Europe, he is an isolationist and she is an interventionist. A ragged old man approaches Barbara in the Capitol one day; for a moment she has the impression that he resembles the "Uncle Sam" on advertising posters. Barbara, and later the Congressman, read portions of a manuscript the old man has written. The first installment is set in 1636 in a New England Puritan community. John Mill, a young man recently emigrated from England, is attracted to Charity Clarke, daughter of one of the two fathers. But politics soon get in the way: he is a friend and defender of Roger Williams, who has been expelled from the

community for religious heresy, while she subscribes to her father's rigid Puritan orthodoxy. At the end they part, but we learn in the next section of the manuscript that they eventually reconciled their differences and married. The second installment is set on the eve of the American Revolution and involves Daniel Milton, a Colonialist, and his girl friend Nancy Starke, who has Royalist leanings. They part, and during their separation, she becomes a seamstress for Betsy Ross and he enters the service of the Continental Congress. At the end they are reconciled when she enters the printing shop where Daniel is waiting for the Declaration of Independence to be set in type.

The Froeschel/Paret draft is a reworking and dramatic refinement of the two historical episodes in the Kantor/Froeschel draft.

The Froeschel "ideas" synopsis introduces a new story frame—a 77-year-old former Supreme Court justice is spending his last years writing the book. It is "a novel about an American boy and an American girl. They meet in the time of the Puritans; they get engaged during the War of Independence; they are married at the start of the Civil War. The fourth and last part of his book, the Judge did not write, but he witnessed the final installment of this centuries-spanning love story take shape before his dimming eyes. The couple separated a short time before Pearl Harbor and unite again during the night of the Presidential election of 1944."

Sandburg's draft retains the Froeschel approach but only covers the first historical episode. Orville Brand Windom, former Supreme Court justice, is writing the book, which he will leave to be read by his descendants after his death. They are his grandson, Raymond, who is off fighting in the war, and Raymond's wife, Mimah, who is a direct descendant of Mayflower settlers. As the story opens, the former justice is preparing to go on national radio to give an inspirational talk about American ideals. With him as he gives the talk are Mimah and her infant son. The broadcast is proclaimed a resounding success, but Windom derives no pleasure from this; he is brooding over the message of the book. Not long after, he dies, leaving behind instructions that reveal the secret manuscript and its purpose. Raymond, who was wounded in action, returns home full of disillusion and despair. He and Mimah begin reading the manuscript.

It opens in 1607 in an English rural community, some of whose inhabitants will later be original Mayflower settlers. Its main characters are Oliver Windrow, a wood carver, a brooding haunted figure with an intellectual cast of mind; Mary Windling, a rebellious daughter of stern parents, "vivid, wild, and stormy"; and Mary's fiance, John Spong, who is her opposite—"dark, sober, and quaint." Mary and John go to temporary refuge in Leyden, where he takes up as a potter and they have twin sons, Freeborn and Resolute, and a daughter, Remember. Back in England, Windrow dies, leaving a son Geoffrey. The narrative proceeds with a lengthy account of passage to America

on the Mayflower (the Spongs are among the passengers but Mary does not survive the crossing) and of the hardships and struggles of their early years in the new world. At Plymouth, as they were about to set sail for America, Remember was being harassed by a gang of bullies when a young man of about 14 happened by and rescued her. Fourteen years later this same young man, Resolved Wayfare, shows up in the colonies. He and Remember open a courtship but Remember's father, who has become hardened by the ordeal of the new world, intervenes.

Sandburg takes great pains to discount Puritan stereotypes and to individualize and motivate his characters. The manuscript alternates between private and intimate glimpses of the principal characters and lengthy chronicle passages based on historical records such as William Bradford's *Of Plymouth Plantation*. Though the material is too unwieldy for a screenplay, it eventually provided the basis for Sandburg's 1948 novel, *Remembrance Rock*.

These documents are part of the Carl Sandburg collection in the Rare Book Room of the University of Illinois Library. The corrections in his drafts are apparently in his hand.

229. BROTHERHOOD OF EVIL

Brotherhood of evil / screenplay by Ben Hecht ; from the novel by Frederick Sonder, Jr. — Final script. — 1959 Nov 10.

139 leaves ; 29 cm.

Mimeo. — Dialogue and action; numbered shots.

PLOT SUMMARY AND COMMENT: Young Angelo Ticca, an immigrant from Sicily, arrives in New York. In exchange for his passage, he is carrying a shipment of heroin destined for the New York Mafia. Mafioso chieftain Francesco Massina, who knew the Ticca family back home, takes Angelo into his employ. Massina has been urging Mafia boss Piccole Fregosa, who is 80, to retire, but the old Don refuses. At Massina's urging, the council votes to bump him off. The job is assigned to Angelo and Massina's son Joe. Massina sets Fregosa up by arranging to dine with him at Louie's Restaurant. While Massina is called away to the telephone, the two burst in and do their work. A street policeman hears the shots and catches them redhanded, but his corrupt superiors perpetrate a coverup.

Angelo begins having an affair with Massina's daughter, Dolores. Their trysting place is at one of the accounts of Massina's trucking firm, Zimmerman's, a wholesale meat establishment. When Angelo is late one day, Zimmerman tries to rape Dolores. Angelo catches him in the act, kills him, and hangs him up like a carcass in his meat locker. Angelo and Dolores are married on the Fourth of July. Tipped off by Louie Pollo, owner of the restaurant, narcotics agents descend on the wedding party and arrest Angelo for possession of heroin. The

mob's corrupt lawyer, however, gets the case dismissed on a technicality. In retaliation, Massina's men pour gas on Louie and set him afire.

Joe Massina wants a bigger piece of the action and rebels against his father. He invites Tough Tommy Lugano, who controls the Brooklyn docks and who has a reputation for treating women brutally, to a private party at one of his houses of prostitution. Joe turns his girl friend, Sandy, over to Tough Tommy. When she resists him, Tommy in a drunken rage throws her through a third-floor window. Joe obligingly disposes of the body and uses the opportunity to finagle a partnership out of Tommy. Joe is now in a position to offer his father a lucrative deal. His men on the docks can take direct possession of heroin shipments free of customs or police interference.

Angelo now has a son, Nicky, four years old. Dolores is pregnant again. They try to live an outwardly normal life in their neighborhood. One day one of their minions, Peewee, a dope addict in need of a fix, tries to rob one of their neighbors and in insane desperation slaughters the whole family. Dolores hears the shots and rushes to investigate. She faints at the gruesome sight; the experience causes her to miscarry. Angelo kills Peewee with a poker. This time Angelo is convicted of manslaughter and sent to Sing Sing for two years. While he is in prison the rackets flourish, and when he gets out, Massina presents him with a new title, "Don Cheecho Angelo." But Dolores has now seen the consequences in human misery of racketeering, and she leaves Angelo for good.

Angelo takes up with a society divorcee, Dana James. Narcotics agents bug the New York hotel room where they meet and pick up enough information to make several prime busts. Joe Massina, who is jealous of Angelo's ascendancy in the mob, convinces the council that Angelo is responsible and obtains their assent to kill them both. Joe sees to the deed himself and stuffs the two bodies into the pulverizing apparatus of a garbage truck. Joe's dying father turns over to him the secret files on the operation of the rackets. At the fadeout, "The face of Joe continues to gleam with exultation as he reads the secrets of Frank Massina's evil power—that now belongs to him."

230. DIDN'T HE RAMBLE

Didn't he ramble / by Thomas Rickman ; from a story by Vernon Richards. — [1974?].

97 leaves ; 29 cm.

Photoreproduction. — Dialogue and action; numbered scenes.

PLOT SUMMARY AND COMMENT: Screenwriter's personal copy. Written ca. 1974.

New Orleans, the present Felix Lusco, in his late twenties, is a born nonconformist. He does poorly in his job as a bonds and security

salesman. In his personal life he approaches others with a mixture of irony and defiance. His fiancee, "Lady" Moore, is very ambivalent about her feelings toward him. On the same day Felix loses his job, Lady takes him to dinner to meet the family of her close friend, Anna Cummings. Anna has married into wealthy Southern aristocracy that has seen better days. Her husband, Paul, has no occupation, drinks too much, is suicidal, and plays at amusing himself with expensive photographic and videotape equipment. His cigar-smoking 70-year-old mother is haughty and imperious and a calculated eccentric. On the streetcar that afternoon Felix had overheard a woman telling the driver the story about what her husband did when he learned he only had six months to live. At the dinner table, slightly drunk, Felix tells everyone that *he* only has six months to live, and that he is spending his remaining time devoted to the service of others. Lady seethes with rage, but Mrs. Cummings is taken in and moved by the story. When she gets Felix alone, she begs him to become a companion to her son and try to instill a sense of purpose in him and gives him a check for $5000. Next day Lady kicks Felix out of their apartment and, with no place else to turn, he goes to the Cummings'.

One of Paul's hobbies is jazz—in particular, the blues songs of a black guitarist, Delta Jackson, who did some recording in the late 1930s and then vanished into oblivion. By chance Felix has heard that Jackson is still alive somewhere in rural Mississippi, and he and Paul set out with cameras and tape recorder in the Cummings' long black Mercedes limousine in search of him. They find him living in a share-cropper's cabin. Felix is very moved at how Jackson has made his peace with life and with his simple philosophy. (A man going down the road of life, Jackson tells him, has "got learn when to zig and when to zag. Blues is a man zaggin' when he s'pose to be ziggin.")

When they get back home, Lady has taken up with the veterinarian at the Cummings' horse farm and Anna is having an affair with his brother. Paul, who is now in on Felix's lie, tells his mother. He thinks she will be forgiving, since Felix has begun to succeed at his mission anyway, but she is outraged. Felix takes a whole bottle of sleeping pills and hovers between life and death for two days. When he wakes up, Delta Jackson is at his bedside, all is forgiven, and Felix's life is now zigging when it should be zigging once again.

231. DISENCHANTED, THE

The disenchanted / screenplay by Francis Ford Coppola ; from the novel by Budd Schulberg and the play by Budd Schulberg and Harvey Breit ; Warner Bros. ; Seven Arts Inc. — Temporary first draft. — [197?].

156 leaves ; 29 cm.

Photocopy. — Some specific camera instructions; dialogue and action.

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PLOT SUMMARY AND COMMENT: The 1920s; a lavish party at a palatial house overlooking the beach at Malibu. One of the guests, Victor Milgrim, a film producer, tries to interest his host, famous writer Manley Halliday, in coming to work for him. Milgrim asks, what if he just signed the check and let Halliday fill in the amount? The writer answers, in that case he'd write it for ten million, buy the studio, and burn it down. Jere Halliday appears, the epitome of the Jazz Age woman. She lures Manley out to the beach and runs and hides among the cavelike rocks.

As Manley follows her in the darkness, the action switches twenty years forward in time. Two men interrupt Manley's evening stroll on the beach. One is Milgrim; though Manley is now sadly down-on-his-luck, Milgrim still wants him because of the prestige of having a famous writer in his stable. The other is Shep Stearns, a young man who has written his first screenplay, *Love on Ice*, about a waitress who gets invited to a winter carnival at a fashionable New England college. The story needs work; Manley and Shep are to collaborate. Shep, who is awestruck at the prospect of working with the great Manley Halliday, pleads with him to take the job. Manley does it because he badly needs the money.

Next day at the studio, Milgrim informs them they must travel East, working on the story as they go, meet in New York, travel with him to the college where the film is to be shot, and have a complete story outline ready when they arrive so that the principal backgrounds can be shot on location. When Shep and Manley are getting to know one another before beginning work, Shep asks whether there is a real-life counterpart of the heroine of Manley's most famous novel; this sets off the first in a series of subjective flashbacks scattered through the story tracing Manley and Jere's relationship.

Not knowing that Manley is a reformed alcoholic poised precariously on the edge, Shep breaks out a bottle of champagne on the flight to New York and coaxes him to take a drink. This sets Manley off on a bender that continues for the rest of the story. In New York, with Shep playing nursemaid, Manley makes the rounds of the places he and Jere used to frequent. On the train bound for New England, he picks a fight with Shep's former classmate, passes out in the men's room, causes Shep and him to be left behind when the train makes a brief stopover at a remote New England village, and wakes Victor Milgrim in the predawn hours to relate a story inspiration to him.

At a faculty reception in his honor at the college, Manley is asked to say a few words on the art of the cinema, and he obliges with an off-color story about how Leonardo, being asked once to speak on the art of the mural, opined that "it looks like a lot of horse crap to me." Infuriated, Milgrim fires them both, vows neither of them will ever work in Hollywood again, and orders them onto the next train back to New York.

In the city, Manley insists on being taken to Jere's. Unlike the wraithlike figure of the flashbacks, she has grown middle aged and heavy, though she still dresses and wears her hair in the style of twenty years before. At Jere's, Manley, dissipated and diabetic, collapses; a doctor is called; at the end Shep holds Manley tenderly in his arms.

232. GAMBLERS, THE

The gamblers / screenplay by Milton Krims ; from the novel by Fedor Dostoieffsky. — 1937 May 3.

208 leaves ; 29 cm.

Original typescript. — Dialogue and action; cover marked "Wallis".

PLOT SUMMARY AND COMMENT: Very little has been retained in this script from the source novel, *The Gambler* (1864). The story is updated to the present. Dostoieffsky's first-person narrator, Aleksei Ivanovich, private tutor in the family of the General, has been replaced by a young Englishman, Peter Allenby, former teacher at a boys' school in Sussex. De Grieux, in the novel the General's associate who holds some kind of financial power over him, has become the Marquis de Griers, silent owner of a casino on the French Riviera. Mlle. Blanche, in the novel the General's opportunistic fiancee, is in cahoots with de Griers, and works her con games on the men who gamble at his place.

The Marquis is impressed with Peter, who beats him at one of his own games, by pretending to commit suicide and then making off with the money planted on his "body" by the casino to make it appear gambling losses weren't the cause. The Marquis has him engaged at the casino to use the house's money to encourage other players by his own reckless play. One who falls into the trap is a Russian general, Count Osten-Sacken. As in the novel, he has a daughter (Polina, here Katje) with whom the protagonist falls in love. Because of her, Peter begins to discourage the General from getting in deeper, and for this is called onto the carpet by the casino manager.

The General wins at first but eventually loses everything he has. He goes into debt to the casino for an additional hundred thousand francs, but quickly loses this too. Mlle. Blanche then persuades him to sign over the title to his aunt's estate, which he is in line to inherit, to the Marquis for additional loans. Meanwhile, the worried daughter has notified the aunt, who flies in from Russia, sizes up the situation, takes her place at the roulette table, and has a stroke of beginner's luck. Inevitably, she returns to the table and loses heavily. The General shows up to dissuade her. At this point, after 207 pages, the script ends. Four additional synopsis pages detail how the story might proceed to its resolution. Given the nature of the material presented

in these pages, such a resolution would involve at least 150 additional pages of script.

An unrelated version of Dostoyevsky's novel was made at MGM in 1949 under the title *The Great Sinner*. Ladislas Fodor, Christopher Isherwood, and Rene Fullop-Miller received screenplay and story credits; Dostoyevsky was nowhere mentioned. Dostoyevsky's story figured conspicuously in the 1974 Paramount production *The Gambler*, starring James Caan.

233. HEAVEN CAN WAIT

Heaven can wait / screenplay by Francis Ford Coppola ; suggested from the play by Harry Segall. — First draft. — 1969 Jan 27.

125 leaves ; 30 cm.

Mimeo. — Title page amended in pencil to read "Here comes Mr. Jordan". — Script preceded by a note regarding the style of dialogue suited for Bill Cosby. — Numbered sets; dialogue and action.

PLOT SUMMARY AND COMMENT: Joseph Sweetwater ("Sweet Joe") is a black boxer in East Los Angeles who has aspirations to become heavyweight champion. He is managed by "Calamity" James; his friends are Poco, a Mexican-American, and Bunkie, Lanks, and Freddie Freeloader. As he is riding the cable car up Bunker Hill one day, playing his saxophone, the cable snaps and the car plunges down the hill and crashes. On a way station toward heaven, Joe learns from Mr. Jordan, who is in charge, that a new man on the job mistakenly pulled him out of his body before the car crashed, and therefore he isn't dead. Joe arrives at his own funeral and watches as his friends make preparations to carry out his last wish—to be cremated and have the ashes strewn up and down the stairs in the hallway of Olympic Auditorium.

Together, Joe and Mr. Jordan search for the perfect substitute body, one that will enable Joe to be a contender for the heavyweight crown. After rejecting a samurai, a circus strongman, a ballet dancer, and a bull fighter, Joe settles on Bruce Hughie, a wealthy Beverly Hills jetsetter and former athlete, who is white. Joe takes over Bruce's body just as he is being murdered in his bath by his wife, Julia, and her lover, Tony. That night Joe, as Bruce, rejects Julia's seductive advances, locks himself in his bathroom, and sleeps in the bathtub. Next day he drives to the old neighborhood in Bruce's white Ferrari and asks his former manager to come see him the next day.

Joe as Bruce makes a restaurant date with a female telephone caller. She turns out to be Bruce's black mistress, Rosemary Wilson, whom he kept in a fancy apartment and gave a monthly allowance. Joe takes a liking to her and berates her for selling herself in this way. Before, Rosemary secretly hated Bruce. Now she begins to like him.

When Joe's former manager and his friends come to the Beverly Hills mansion, he tells them everything. They are finally convinced by his story when he produces his old, dented saxophone (a gift from them) and starts to play. Joe has his former manager arrange a championship bout for him (as Bruce) and goes into training. He talks Rosemary into moving out of her apartment and relocating with her own kind in East Los Angeles. As he is helping her move an ancient vanity that belonged to her mother to her new apartment, a messenger from Jordan arrives to tell him he'll have to give up Bruce's body very shortly. Back at the Beverly Hills mansion Joe is arguing over the situation with Mr. Jordan when Julia appears with a gun in hand and shoots him.

The Weaver-Olson championship fight is under way. Weaver's manager, who has secretly arranged to throw the fight, drugs the boxer between rounds. As Weaver dies under what is intended to be the referee's final count, Joe enters his body, revives, and wins the fight. Still in his boxing shorts, he rushes to the police station and presents himself as a witness to Bruce's murder—or actually, murders. A bewildered and shaken Tony implicates Julia in an attempt to save himself.

Joe's identity merges into Weaver's. He and Rosemary meet in a corridor in the police station, not recognizing one another. But the pangs of their previous attraction are stirred, and at the end we see them carrying Rosemary's vanity through the streets to her new apartment.

This is a first draft adaptation of the play *Heaven Can Wait*, which was the source for the 1941 film *Here Comes Mr. Jordan*. The part of the boxer, played by Robert Montgomery in the original, has been especially written for Bill Cosby. A prefatory note gives the following information: "The dialogue style for *Heaven Can Wait* will be a contemporary, Jazz-Negro-oriented, ad-lib variety, fairly impossible to write down in a script. Therefore, although the scenes are written out fully, let them serve more as a guide for Bill Cosby and his co-actors to create a more relaxed and informal pattern." Although it is based on the same original work, this script appears to be unrelated to the 1978 Warren Beatty production.

234. HUCKLEBERRY FINN

Huckleberry Finn / by James Poe. — [19??].
198 leaves ; 29 cm.
Mimeo. — First leaf of script contains title: Huckleberry Finn (roadshow version). — Dialogue and action; numbered shots; intermission indicated.

PLOT SUMMARY AND COMMENT: This script envisions a big-budget spectacular in widescreen and stereophonic sound, with a ten-

minute intermission in the middle, and containing a series of elaborate production numbers: a reconstruction of "The Floating Palace," a giant circus barge with an amphitheater seating 2,400 that toured along the Ohio and Mississippi Rivers in the 1850s; a genuine Mississippi River thunderstorm, shot on location; an old-time minstrel show to include several well-known faces and voices in the troupe of fourteen; and a climactic steamboat race on the Mississippi in which one of the boats (not a miniature) actually explodes and is totally destroyed. The plot is essentially derived from Mark Twain's *Adventures of Huckleberry Finn*, with material from *Life on the Mississippi* worked in, but a lot of the story is original.

Poet Carl Sandburg, speaking from his book-lined study, introduces the story (in this prologue the frame is in Academy aspect ratio). Dissolve to a helicopter shot showing the broad expanse of the Mississippi (the frame expands to full widescreen ratio). The story opens at the riverside on a quiet Sunday afternoon near Hannibal, Missouri, in 1848. As a choir sings "Shall We Gather at the River," a black preacher baptizes a group of slaves. Nearby, the Baptist congregation of Hannibal is assembled for the baptism of Huckleberry Finn, a motherless 12-year-old who has been deserted by his drunken father and taken in by two elderly sisters, the Widow Douglas and Miss Watson. Huck is next shown trying to do his multiplication tables but being distracted by the sound of a steamboat whistle. A slave trader who was on the arriving steamboat comes to see the two sisters, liberating Huck from his lessons. Huck goes down to the wharf and watches excitedly as the preparations for the steamboat's departure are being made. He anxiously asks the captain, a kindly man named Bixby, if he's big enough to become a river apprentice yet, and is crestfallen when he's told to wait until he has finished school.

At this point the story begins to follow *Adventures of Huckleberry Finn* more closely. Pap arrives and threatens Huck. Jim is to be sold to the slave trader. Huck and Jim run away together and hide out on Jackson's Island. Huck goes ashore dressed as a girl and learns that their hideaway is about to be discovered. Huck alerts Jim and they take off down the river. Their aim is to land at Cairo, where Jim can make his escape to free territory, but a few days later they learn they've overshot their mark and are drifting toward the Deep South. Their adventures along the river are familiar: They are separated when a steamboat runs over their raft in a fog. Huck is taken in by the Grangerfords, who are feuding with the Sheperdsons; Huck sees his new friend Buck killed in an episode of the feud. After they are reunited, Huck and Jim encounter and become travelling companions of the Duke and the Dauphin, two lovable con men who work the towns along the river. In one town, Huck watches as Colonel Sherburn guns down the white trash Boggs, then confronts the lynch mob that comes after him and calls them riff-raff and cowards. The Duke and The Dauphin give a show at which they are recognized by a number of their earlier victims and taken out and tarred and feathered.

Now the script departs widely from the novel once again. Pap and the slave trader, who have been in hot pursuit of Huck and Jim all along, catch up with them. The two escape by managing to get aboard a steamboat just as it is taking off (Jim narrowly escapes being torn in two by the paddle wheel). Their pursuers pay a second steamboat operator to set out after them. As it turns out, the first craft is under the command of Huck's old friend Captain Bixby, an abolitionist who is sympathetic to Jim's cause. A spectacular race ensues. As they steam neck and neck up the narrow channel, suddenly there is an explosion aboard the second craft, and Pap and the slave trader are both killed. Captain Bixby will help Jim escape to his freedom. He also determines that Huck is big enough now to be taken on as an apprentice pilot. In the final shot, as Huck Finn in his new black apprentice cap looks intently on, the pilot swings his weighted line in the water and counts off, "By the mark, four . . . by the mark, three . . . by the mark, twain." The proposed appearance of Sandburg indicates that this script was written before July 22, 1967, the date of the poet's death.

235. JOAN OF ARC

Joan of Arc / by Ben Hecht. — Second draft. — 1946 Nov 12.
150 leaves ; 29 cm.

Mimeo. — Dialogue and action; occasional camera notes in playscript format.

PLOT SUMMARY AND COMMENT: As we fade in on a bookshelf lined with books about Joan of Arc, a narrator begins to tell her story. We are in the Vatican library; the narrator is a priestly scholar who is writing a study of Joan. For one marvelous year the young peasant girl was the savior of France, leading her armies in victorious battle against the English. But one evening in May 1430, she was captured in battle by the Burgundians, who were allies of the English. (As the voiceover continues, we see scenes from the time: horsemen going from town to town spreading the news of her capture, the reactions of her countrymen, churchmen offering up prayers for her safe deliverance, and so on.) According to the narrator, French puppets of the English allowed them to manipulate Joan's trial and dictate her fate according to military and political considerations. And Charles of Lorraine, who was restored to his kingdom and crowned by Joan herself, bowed to the wishes of advisers and military men jealous of her reputation and deserted her. As we see preparations for Joan's impending trial at Rouen on the screen, the narrator tells us that in this drama we will hear Joan's story in her own words, as it was taken down by two court reporters, William Manchon, a priest, and William Colles, a notary.

Father Massieu, who has compassion for Joan, arrives at the tower of the castle to escort her to the first session of the trial. She is in chains, wears men's black hose and a short dark jacket, and her ruffled hair is cut like a page boy's. Massieu says her clothes will only further antagonize her inquisitors and urges her to change them, but she says no because this is the way she led her troops. She is led through an unruly crowd to the court. Sketches of the principals who will dominate her trial are given: Pierre Cauchon, a bishop, the judge, the figure of authority without humanity; D'Estivet, the prosecutor, who has a personal hatred of Joan because of her treatment of him when she was in charge of her armies; Jean de la Fontaine, legal expert, a scholar but nonetheless a man of the heart; and four Englishmen: the Duke of Bedford, who is actually pulling the strings behind the scenes, the Earls of Warwick and Stafford, and De Macy, a court Lothario. On the first day Joan politely answers the court's questions about her past and her visions, but refuses to answer specific questions about what signs were sent through her to King Charles.

Cut to a fifteenth-century social event in the castle that evening. The Duke of Bedford is determined that Joan will be put to death in order to take the wind out of her followers' sails, and we learn that he has promised to make Cauchon Bishop of Rouen if the trial turns out right. The ladies joke with De Macy about Joan's virginity and what he might do about it for the good of his country. Arrangements are made for Nicholas, a priest in the service of the Earl of Stafford, to go to Joan disguised as a shoemaker from her region. He will get into her good graces and manipulate her into renouncing her visions.

On the way to the trial a second day, Father Massieu halts the procession at a chapel to allow Joan to pray. Under questioning at the trial, Joan proclaims that in seven years France will be free of the English. This enrages the Earl of Stafford, who rushes at her with a sword. De Macy comes between them and disarms him; Joan gets the sword and rises up defiantly. The incident arouses sympathies in Joan's favor, and the jurors fall to arguing among themselves.

The Duchess of Bedford and Warwick try to help Joan by taking a dress to her, but she refuses to wear it. Because the day's events were favorable to Joan, Bedford orders Cauchon to dispense with proceedings in open court and examine Joan himself in her cell instead. De Macy asks permission to try to make love to Joan. Bedford grants it, with the hope she will give in and therefore provide an opportunity to tarnish her image, but Joan resists and fights De Macy off. That night a burning light appears in a corner of Joan's cell, but this time there are no angelic voices.

The ordeal of questioning continues in Joan's cell. At one point she is removed to the dungeon, placed on the rack, and threatened with being torn apart unless she abjures her claims. The soldier guards

continue to taunt and abuse her. Nicholas, who has succeeded in becoming her confidant, says he brings messages from both her mother and King Charles that she must save herself. Frightened, weak, and desperate, she follows what she thinks are their orders and next day makes a full confession in public. Cauchon and Bedford argue over the consequences. The Bishop says that since she is now guiltless in the eyes of the church, she should be sent to a convent to spend her life in atonement; Bedford wants her killed because she will continue to be an inspiration to her followers as long as she is alive.

Now Joan recants her confession. (Angels came to her in the night and put her back on the right path again.) Bedford sees now that Joan will triumph in her martyrdom. On the processional to her death, Nicholas falls at her feet and asks forgiveness. English soldiers take him for one of her followers and brutally hack him to death. As she is burned at the stake, Joan forgives all.

This script is apparently unrelated to the 1948 film produced by Walter Wanger, directed by Victor Fleming, and based on the play by Maxwell Anderson.

236. KING KONG

King Kong / by Bo Goldman. — 1975 Sep 15.
105 leaves ; 30 cm.
Photocopy. — Dialogue and action.

COMMENT: In the mid-1970s Universal Studios and Dino De Laurentiis/Paramount were both moving ahead independently with plans for remakes of RKO's 1933 classic. How this came about is detailed by Andrew Tobias in an article in *New York* magazine, "The Battle for *King Kong*," Feb. 23, 1976, pp. 38–44. By eventual agreement of the various principals, the Universal version, scheduled to go into production early in 1976, was shelved; the De Laurentiis version proceeded and was released in December 1976. In the De Laurentiis version, the story was updated to modern times. In the Universal script, however, the original setting and story are maintained and only some of the basic values and attitudes are updated—for instance, the New York scenes are more grittily realistic, sexual matters are treated much more openly (Ann and Driscoll are shown nude together in bed), and the "film and filmmaking" allusions are more frequent and explicit (Ann was thrown out of work when the Astoria Studios in Long Island City were shut down). The major structural changes involve the addition of an opening scene in which Ann is seen watching the monkeys being fed at the Central Park Zoo, and of an epilogue, set twenty years after, showing Ann and Driscoll and their child Evie on Sumatra, where Driscoll is now a game warden. Ann is transfixed by a pounding in the far distance in the Indonesian twilight.

237. KISS ME DOCTOR

Kiss me doctor / a picture play by Preston Sturges. — [19??].
128 leaves ; 36 cm.

Typescript on onionskin. — Prefatory author's note on separate leaf. — Occasional notations and markings throughout. — Handlettered cover initialed "ps". — Dialogue and action in two columns.

PLOT SUMMARY AND COMMENT: Miriam, daughter of a wealthy American businessman, is an art student in Paris. One day she has a sore throat, and the doctor from the floor below in her *pension* is summoned. The doctor has a long, bushy beard which he is very proud of, but Miriam thinks it looks ridiculous and makes fun of it. The doctor falls in love with her, but she rejects him; she can't take seriously a man who is so unprosperous and unsuccessful at his profession.

Miriam's father, a blustery self-made millionaire, arrives to take his daughter back to America and won't hear of letting her stay longer. The doctor comes up with a scheme that will win her a reprieve: phony contracts of marriage will be drawn up between them, and his lawyer will threaten the father with a lawsuit if he attempts to take her away. Meanwhile, with great reluctance the doctor has his beard shaved off. No one recognizes him now. The father, not knowing now who he really is, sees him as a good prospect for diverting his daughter's attention away from her doctor-fiance and engages him. When Miriam and the new suitor are alone together, he confesses who he is and offers yet another scheme to help her: he will say that everything is arranged, and that Miriam will give up her doctor if she will be allowed to remain in Paris for three more months. The father reluctantly agrees.

During this interim, the doctor's fortunes change radically. On the evening he and Miriam concocted the scheme, they were dining out together when he was called to the rescue of a fat man choking on a hardboiled egg at a table nearby. As it turned out, the fellow diner was a famous senator; the incident got widespread attention in the press, and suddenly the doctor is a sensation, much sought after (for both professional and amorous reasons) by all the fashionable young women of Paris. Miriam begins to see him in a new light, but now she has to compete with everyone else for even his slightest attention. Finally, in desperation she fakes an illness, and once again the neighborhood doctor is summoned. This time Miriam confesses that she loves him after all. They elope to the village in Normandy where the doctor was born. The father gives chase, but arrives just as the newlyweds are emerging from the church. In the final scene, the American father is demonstrating to his new son-in-law's father, a peasant farmer, how to hold a plow.

The author's preface states that "The principal part in this play [the doctor] was written especially for Maurice Chevalier. The supporting roles were written with the following artists in mind: Miss Miriam Hopkins [the artist], Miss Jobyna Howland, Miss Ilka Chase, Mr. George Barbier [the father], and Mr. Eugene LaPallette." This script is undated but was undoubtedly written in the early to middle thirties. (Chevalier left Hollywood in 1935 and did not return to American films until the 1950s; Jobyna Howland died in 1936.) The handwriting on the cover is apparently Sturges's. The script turned up in a small packet of Sturges material on a rare book dealer's shelf. It is a previously unkown Sturges item and may be the only surviving copy.

238. LEAVINGS OF B.T. WOMACK, THE

The leavings of B.T. Womack / written by Thomas Rickman. — [1975?].

117 leaves ; 29 cm.

Photoreproduction. — Dialogue and action; numbered scenes.

PLOT SUMMARY AND COMMENT: Screenwriter's personal copy. Written ca. 1975.

A Depression-era story, with characters who seem a cross between John Steinbeck and Flannery O'Connor. In Palm Beach, Florida, two men, Link and Red, rob an armored truck. Trying to outrun the police, the crooks fail to clear a crossing in the path of an oncoming train. Red gets clear of the wreck and narrowly escapes through the swamp. Later, beside a railroad track, he comes upon a dying hobo. The old man's "leavings" are a few items of junk in a tin can and a letter, identifying him as B. T. Womack, and entreating the reader to bury his body. In return, a rich reward is promised, if the bearer will go to a certain location in California (a map is drawn at the bottom) and follow the clues. A widespread manhunt by the Florida police forces Red underground, along the familiar Depression road of hobo gangs, freight trains, Hoovervilles, and brutalization by the authorities. Another hobo, Beaver, also knows of the map; he convinces Red that it is genuine and offers to help him get across the country in exchange for a share of whatever it leads to. In California, he says, they can use the gains to open a whorehouse.

Beaver recruits Aloma, Dee, Fatgirl, and a sadfaced 16-year-old named Jody and opens up a makeshift whorehouse in a town along the way to raise stake money for the venture. The Downtown Kid, another hobo who knows the story, beats Red in a fight and takes the map from him. Red and Beaver go after him (along the way Beaver loses his eyesight after a brutal beating by railroad guards) and finally track him down in an orange grove in California. In the ensuing fight Beaver stabs the Kid with a knife and kills him.

Red and Beaver eventually find the reward, a deed to a piece of property near the ocean at Monterey, and in a final happy scene Red and Beaver and the four girls are established in their perfect whorehouse in California.

239. ROSENCRANTZ AND GUILDENSTERN ARE DEAD

Rosencrantz and Guildenstern are dead / a screenplay [by] Tom Stoppard. — First draft. — [19??].

114 leaves ; 37 cm.

Photocopy. — Dialogue and action; numbered scenes.

PLOT SUMMARY AND COMMENT: Rosencrantz and Guildenstern are minor characters in Shakespeare's *Hamlet*. In Stoppard's retelling of the story, which was first staged in 1966, they are the protagonists, and we see them, in the words of one of his characters, "do[ing] on stage the things that are supposed to happen off."

Rosencrantz and Guildenstern appear flipping coins, which for some reason always come up heads, and conversing in philosophical riddles in the manner of Didi and Gogo in *Waiting for Godot*. We eventually learn that they have been summoned to the castle by King Claudius. Along the way, they come upon a troupe of itinerant players, whose leader offers to treat them to obscene spectacles for the right price. At the court, King Claudius enlists their services to explore the possible causes of Hamlet's madness. The itinerant players perform "The Murder of Gonzogo" with a special scene added by Hamlet to entrap his father's murderer, King Claudius. Hamlet stabs Polonius through the drapery behind which he is concealed. Claudius sends Hamlet to England in the company of Rosencrantz and Guildenstern, who are bearing a letter in which Claudius has written out Hamlet's death warrant. Hamlet finds the letter and alters it so that Rosencrantz and Guildenstern will be put to death instead. Pirates board their vessel on the high seas. Hamlet escapes with the pirates and returns to Denmark. The closing scene is the closing scene from Hamlet: with the King, Queen, and Hamlet all dead, with only Horatio left behind to mourn, and with Fortinbras about to take control of the kingdom, ambassadors arrive with the news that Rosencrantz and Guildenstern are dead.

In his screenplay Stoppard has greatly condensed the many lengthy passages of philosophical dialogue and has altered much of the material in the direction of visual spectacle. The opening scenes, for instance, which are intended to demonstrate visually that "something is rotten in the state of Denmark," are reminiscent of the opening scenes of Bergman's *The Seventh Seal*; the travelling players appear performing on a large stage boat; at one point Rosencrantz and

Guildenstern are seen as pieces on a giant chess board. Stoppard also resurrects two minor characters from *Hamlet*, Voltemand and Cornelius, who are not in his play, as foils to Rosencrantz and Guildenstern. Otherwise, Stoppard's script is very close to his play.

240. TRILBY

240a. Trilby / screenplay by Ben Hecht and Charles MacArthur. — First draft continuity. — 1948 Apr 27.
128 leaves ; 28 cm.
Mimeo. — Dialogue and action; numbered shots.

240b. Trilby / screenplay by Ben Hecht and Charles MacArthur. — [1948?].
110 leaves ; 30 cm.
Mimeo. — Dialogue and action.

PLOT SUMMARY AND COMMENT: Billee Bagot, a young painter in the artist's colony in Montmartre, falls in love with a model, Trilby O'Farrell. When they decide to marry, Billee's mother objects and confronts Trilby with some unsavory sexual insinuations about her past. Trilby walks out and falls under the strange influences of Svengali, a professor of music. Svengali hypnotizes her, and under his spell Trilby becomes a renowned concert performer. Svengali is killed by his old Gypsy attendant, and Trilby and Billee are reunited. In the first version of the script the setting is 1914, and the events of the story are recalled by two Englishmen, former residents of the colony who pay a return visit 25 years later. In this version Trilby and Billee are reunited, but the still frail Trilby sees a photograph of her former master one day, falls under his spell once again, and dies. In the second version the setting is 1890, the lovers are reunited, and the story closes with a celebration gathering on the eve of their wedding. Documents in the Ben Hecht collection in the Rare Book Room of the University of Illinois indicate that this property was originally being developed by Jesse Lasky and Walter McEwan as an American vehicle for James Mason. June Allyson, Rita Hayworth, Cathy O'Donnell, and Joan Leslie were among those being mentioned for Trilby (see *Picturegoer*, Aug. 28, 1948). A later plan called for "Trilby" to be shot in England with Warner Brothers backing, with Joan Fontaine in the title role. As late as December 1950 Lasky was still trying to get the project mounted, but the following report from a reader at MGM must have been highly discouraging:

> I read the Hecht and MacArthur script on *Trilby*.
>
> I still think that the property itself is superb, particularly for Pinza. But as a purely personal opinion, I think the Hecht and MacArthur screenplay is practically useless.

They built the script around the wrong people. The big asset of the story is that tremendously dynamic driving powerful character of Svengali—his character, his desires, his problems, and his bravura way of getting what he wants (even though he fails in the end) but this screenplay fools around with a milk-and-water little romance, and uses Svengali in perhaps 15% of the footage as the contrived obstacle to temporarily break apart the lovers.

I'm not against the love story at all, the picture has to have it. But the logical picture has *Svengali* carrying the flag, *supported* by the love story.

241. CBS PLAYHOUSE. SADBIRD

CBS playhouse. Sadbird / by George Bellak. — Final revised. — 1969 Sep 21, c1968.
140 leaves ; 29 cm.
Photoreproduction. — Dialogue and action.

COMMENT: "Can a hirsute swinger reject his hippie heritage and learn to love the Establishment?" (Scott MacDonough in *TV Guide*). This episode of CBS Playhouse was aired on Monday, December 1, 1969. The script is part of a series made available for educational purposes by the Writers Guild of America, West.

1969
Director: William A. Graham
Teleplay: George Bellak
CBS

242. F. SCOTT FITZGERALD IN HOLLYWOOD

The screen test : F. Scott Fitzgerald in Hollywood / by James Costigan. — Revised screenplay. — 1974 Oct 1.
136 leaves ; 29 cm.
Mimeo. — Numbered shots; dialogue and action.

COMMENT: This is a script for an ABC television movie broadcast March 7, 1976.

1976
Producer: Robert Berger
Director: Anthony Page
Teleplay: James Costigan
A Titus Production / ABC

243. HEIDI

Heidi / by Earl Hamner ; based on the book by Johanny [*sic*] Spyri ; director Delbert Mann. — Revised final draft. — 1967 Sep 18.
101 leaves ; 29 cm.
Photocopy. — Dialogue and action; numbered shots. — Writers Guild of America cover: "from the novel by Johanna Spyri.

COMMENT: This is the script for a television movie broadcast on NBC on Sunday, November 17, 1968. "A superb fourth film version of the all-time favorite children's novel and the first in a series of movies based on literary classics put together by Frederick Brogger and James Franciscus (through their Omnibus Productions) and director Delbert Mann. . . . Making her acting debut in the title role: [Jennifer Edwards] the daughter of Blake Edwards and Julie Andrews." Alvin Marrill, *Movies Made for Television* (1980). The script is part of a series made available for educational purposes by the Writers Guild of America, West.

1968
Producers: Frederick Brogger and James Franciscus
Director: Delbert Mann
Teleplay: Earl Hamner, Jr.
Omnibus Productions

244. LITTLE WOMEN

Little women. Parts one thru five / screenplay by Suzanne Clauser ; based on the novel by Louisa May Alcott ; producer, David Victor. — 1977 Dec 22.
293 leaves ; 29 cm.
Photoreproduction. — Dialogue and action; numbered shots; parts indicated. — Cast list and sets list precede script on 3 unnumbered leaves. — Production #85193.

COMMENT: This four-hour made-for-television movie was shown on NBC in two parts on October 2 and 3, 1978. "A lavish fourth filming of the classic novel of family life during the Civil War (previously made in 1919, 1933 and 1949), and the sixth (at least) TV presentation, sparking a weekly series that begins in January 1979. Dorothy McGuire, playing Marmee here and in the series, had been scheduled to portray Meg in David O. Selznick's abortive 1947 movie version, while Greer Garson made her TV-movie debut in this sugarplum production (Mildred Natwick took over her role in the later series)." Alvin Marrill, *Movies Made for Television* (1980).

1978
Producer: David Victor
Director: David Lowell Rich
Teleplay: Suzanne Clauser
Universal

245. NIGHT THAT PANICKED AMERICA, THE

"Please stand by" : a film for television / by Nicholas Meyer. — 1975 Mar 11.

136 leaves ; 28 cm.

Photocopy. — Dialogue, action, camera; numbered shots. — Includes one sheet titled: A note about the radio play.

COMMENT: This television movie was a fictional reenactment of the 1938 *War of the Worlds* radio broadcast and its dramatic aftermath, with Paul Shenar portraying Orson Welles. It was shown on ABC on Friday, October 31, 1975.

1975
Executive producer: Anthony Wilson
Producer: Joseph Sargent
Director: Joseph Sargent
Teleplay: Nicholas Meyer and Anthony Wilson
Paramount

246. NORMAN ROCKWELL'S AMERICA

Norman Rockwell's America / written by Herbert Baker, Treva Silverman ; produced and directed by Bob Henry. — Final draft. — 1969 Oct 23.

73 leaves ; 29 cm.

Photocopy. — Dialogue and action; commercials, inserts, music, applause indicated. — Title page: Host, Jonathan Winters; starring Michele Lee; special guest star Dick Smothers; special appearance by Norman Rockwell. VTR: 10/25, 10/26, 10/27, 10/28/69. AIR: Nov 12, 1969, 10:00 pm, NBC-TV studio #3.

COMMENT: This special tribute to the artist was shown on NBC on Wednesday November 12, 1969. The script is part of a series made available for educational purposes by the Writers Guild of America, West.

1969
Producer: Bob Henry
Director: Bob Henry
Teleplay: Herbert Baker and Treva Silverman
Bob Henry Productions
NBC

247. SANDBURG'S LINCOLN

247a. Sandburg's Lincoln. Lincoln, husband and father / by James Prideaux ; executive producer David Wolper ; produced and directed by George Schaefer. — Shooting draft. — 1974 Mar 21.
60 leaves ; 28 cm.
Mimeo. — Dialogue and action; numbered scenes; occasional pencil markings. — Includes cast of characters, list of bits, nonspeakers, interiors, and exteriors.

247b. Sandburg's Lincoln. Sad figure, laughing / by Jerry McNeely. — Revised draft. — 1974 Apr 8.
66 leaves ; 28 cm.
Mimeo. — Dialogue and action; numbered scenes. — Includes cast of characters and sets list. — Production #0350.

247c. Sandburg's Lincoln. A. Lincoln, Esq. / story by Emmet Lavery ; teleplay by Irene and Louis Kamp ; executive producer David Wolper ; produced and directed by George Schaefer. — Shooting draft. — 1974 Apr 15.
60 leaves ; 28 cm.
Mimeo. — Dialogue and action; numbered scenes. — Includes cast of characters, lists of nonspeakers, interiors, exteriors. — Production #0355.

247d. Sandburg's Lincoln. Lincoln, the unwilling warrior / by Jerome Lawrence and Robert E. Lee ; executive producer David Wolper ; produced and directed by George Schaefer. — Shooting draft. — 1974 Mar 18.
62 leaves ; 28 cm.
Mimeo. — Dialogue and action; numbered scenes; some leaves signed "Jackil" in pen. — Includes revision leaves through 6/17/74 ; cast of characters, lists of bits and nonspeakers, exteriors. — Production #0354.

247e. Sandburg's Lincoln. Crossing Fox River / by Loring Mandel ; executive producer David Wolper ; produced and directed by George Schaefer. — Shooting draft. — 1974 Apr 8.
54 leaves ; 28 cm.
Mimeo. — Dialogue and action; numbered scenes. — Includes cast of characters, list of bits and nonspeakers, sets. — Production #0353.

247f. Sandburg's Lincoln. Within sight of Canaan / by Philip Reisman, Jr. ; executive producer David Wolper ; produced and directed by George Schaefer. — Shooting script. — 1974 Apr 4.
57 leaves ; 28 cm.
Mimeo. — Dialogue and action; numbered scenes. — Includes cast of characters, lists of bits, nonspeakers, interiors and exteriors. — Production #0351.

COMMENT: *Sandburg's Lincoln* was the series title of a six-part television drama based on Carl Sandburg's biography. Hal Holbrook starred as Lincoln. "Mrs. Lincoln's Husband" (a title change from "Lincoln, Husband and Father") aired on Friday, September 6, 1974; it was set during the war years and focused on Lincoln's relationship with the moody Mary Todd Lincoln (portrayed by Sada Thompson). "Sad Figure, Laughing," centering on the politically turbulent months of Lincoln's second election campaign, was seen on Wednesday, February 12, 1975. "Prairie Lawyer" (a title change from "A. Lincoln, Esq.") was seen on Monday, April 7, 1975; it dealt with Lincoln's early practice in Springfield and the first stirrings of his political ambition. "The Unwilling Warrior" (a title change from "Lincoln, the Unwilling Warrior") aired on Wednesday, September 3, 1975; it dealt with the agony of the war years and Lincoln's frustrating search for a battlefield commander. "Crossing Fox River," on Lincoln's assuming the Presidency of an already divided nation, was seen on Monday, January 12, 1976. "The Last Days" (a title change from "Within Sight of Canaan") was broadcast Wednesday, April 14, 1976; it portrayed the end of the war and Lincoln's early efforts toward a harmonious reconstruction, at a time when he was beginning to be troubled by dreams of his impending death. These materials are part of the Carl Sandburg Collection in the Rare Book Room of the University of Illinois Library.

1975/76
Producer: George Schaefer
Director: George Schaefer
Teleplays: Various
David Wolper Productions
NBC

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